The Kulacūḍāmaṇi Tantra
and
The Vāmakeśvara Tantra

with the Jayaratha Commentary

introduced, translated and annotated

by

Louise M. Finn

OTTO HARRASSOWITZ WIESBADEN

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ABBREVIATIONS

In the Expositions on the Texts

BH - Bhagavad Gītā

KCT - Kulacūḍāmaṇi Tantra

NSA - Nityāṣoḍaśikārṇava - the first five chapters of the Vāmakeśvara Tantra

NSP - Niṣpannayogāvalī

RY - Rudra Yāmala

SM - Sādhanamālā

VT - Vāmakeśvarīmatam or Vāmakeśvara Tantra

YH - Yoginī Hṛdayam - the concluding chapters of the Vāmakeśvara Tantra

In the Translation of the Vāmakeśvarīmatam

Ī. Pra. - Īśvarapratyabhijñā

Mā. Vi. - Mālinīvijaya Tantra

Sva. - Svacchanda Tantra

Tan. - Tantrāloka

U. Sto. - Utpalastotrāvalī

Va. Pa. - Vākyapadī

Yo. Hṛ. - Yoginī Hṛdayam

PREFACE

In the course of studying the cult of the Indian Mother Goddess, I consulted the Kulacūḍāmaṇi and Vāmakeśvara Tantras merely as a way of familiarising myself with Śākta beliefs and practices. However, these Tantras - especially the Vāmakeśvara - were so obscure and yet fascinating that I eventually sought the help of a Tantric scholar in India. In the search for such a pundit I made contact with the Sanskrit departments of the Universities of Bombay, Delhi, Lucknow, Calcutta and the Benares Hindu University. At that time none of these Universities had anyone with appropriate experience in the field. It was only through the good offices of V. Dviveda of the Benares Sanskrit University that I was able to obtain concrete help in the person of H.N. Chakravarti - a senior disciple of the late renowned Tantric scholar Gopinath Kaviraj.

Mr. Chakravarti is a charming man of great learning and he was of immeasurable help in introducing me to Tantric concepts and the Tantric way of thinking. Without his kind and patient assistance, it is likely that these Tantras would be a mystery still. Having made a thorough reading of the texts with Mr. Chakravarti, I was subsequently able to work on them on my own, although at various stages later on Mr. Chakravarti kindly confirmed my translations.

I came to realize that the previously untranslated material which these Tantras contained was both interesting and of intrinsic value. They would in fact be an almost indispensable part of any serious study of the Indian Mother Goddess cult. Over the course of three visits to India, I also came to appreciate how near to extinction "Tantric knowledge" really is. There is a desperate need to record as much information as possible and I fully endorse T. Goudriaan's remarks that "serious research...is a difficult and urgent task".

The Tantras were translated from previously edited and published Sanskrit texts and I strove first of all to understand the material from which I hoped accuracy and clarity in translation would result. The aim has been to translate the originals into as good and fluent an English as the Sanskrit will allow, without any attempt at reproducing an English metre for the Sanskrit verses.

The translations have been through various revisions. The Kulacūḍāmaṇi Tantra was checked over by J.E.B. Gray and both Tantras were examined by H.N. Chakravarti and finally by Prof. G.K. Bhat former Sanskrit Professor at the University of Bombay and also former Director of the Bhandarkar Oriental Research Institute. Although Professor Bhat did not claim to know about Tantrism, he has a thorough and enviable knowledge of Sanskrit. I am indebted to him for his meticulous attention to the details of the translations and for his helpful suggestions on how to translate various points that had remained obscure until that time.

On the matter of italicization I followed the general rule of italicizing all the Sanskrit words that are not proper names unless they have already been absorbed into the English language. Nevertheless, I also italicized a considerable number of proper names that seemed to me unlikely to be familiar to the reader and which tended to include many of the names that arise in connection with Śaktism and Kashmir Śaivism. Other reasonably well-known proper names I rendered in standard type face in their Sanskrit forms, although the place names of still extant locales are spelt as they are spelt in current usage. The words introduced to complete the meaning of a translation are given in parentheses.

In the course of my researches I was fortunate to meet Śrī Batohi Jha through the kindness of Mrs. Pupul Jayakar. Śrī Jha is a practising Tantric priest in Bihar and his genial willingness to discuss Tantric matters clarified a number of troublesome points in the texts.

Because of the nature of the research it was natural to seek the help of those in India who still maintain the tradition, but on home ground I am particularly thankful for the enthusiastic encouragement of Dr. A. Piatigorsky and for the additional scholarly help of Mr. J.E.B. Gray and Dr. John Marr - all of the School of Oriental and African Studies of the University of London. I also very much appreciate the help of my friends - the Kaviratnes, the Mehtas, the Nagarkars, the Narayans, the Sens and the Vatsals who in their separate ways helped to bring this work to a conclusion. Lastly, I thank the Goddess for the good fortune in having a husband who is a fount of loving encouragement, advice and unstinting financial support!

L.M. Finn
Paris, 1986

PART I HISTORICAL PERSPECTIVE

1. Outline of the Nature of the Tantras

In seeking to place the Kulacūḍāmaṇi and the "Nityāṣoḍaśikarṇava" of the Vāmakeśvarīmatam in their historical context, there are two lines of development to be borne in mind. One relates to the evolution of the Hindu scriptures in general and the other to the evolution of Mother Goddess worship.

The earliest scriptures of India, and some of the earliest in the world are the Vedas. This corpus of sacred literature which was composed over a long period (± 1500 BC - ± 600 BC) includes not only the four Vedic Saṃhitās,[1] but also the Vedāṅgas,[2] the Brāhmaṇas,[3] the Āraṇyakas and the Upaniṣads.[4] As norms for religious life the Vedas were gradually superseded in many - but not all respects - by newer forms that found expression in a variety of works composed from ±600 BC to ± AD 800. This post-Vedic literature comprises texts such as the Śrauta, Gṛhya and Dharma Sūtras and Śāstras,[5] the Epics[6] and the Purāṇas.[7] These unrevealed texts are often classified as "*smṛti*" as opposed to that revealed body of Vedic texts known as "*śruti*". The religion promoted in these *smṛti* texts is often closer to the Hinduism that we know today than the religion of the Vedas, but further modifications to "Hinduism" were yet to come and are reflected in texts

1. *The Ṛgveda, the Sāmaveda, the Yajurveda and the Atharvaveda.*
2. *Subjects affiliated to the study of the Vedic texts.*
3. *Explanatory appendices to the Saṃhitās.*
4. *Both the Āraṇyakas and the Upaniṣads are appendices to the Brāhmaṇas and are of a speculative nature.*
5. *Śrauta sūtras deal with the exposition of the scriptures. Gṛhya sūtras are concerned with domestic religious rites, and Dharma sūtras and śāstras instruct in all aspects of the law.*
6. *I.e., the Rāmāyana and the Mahābhārata.*
7. *There are eighteen principal Purāṇas which generally deal in legends and traditional history.*

that date from approximately AD 800 onwards. This latter class of sacred literature is generally known as the "Tantras" or Tantric literature. Amongst other things, it developed and regulated the form of *puja* worship which is still the predominant ritual practice of most Hindus today. It is to this latest group of scriptures that the Kulacūḍāmaṇi and the Vāmakeśvarīmatam texts belong and it is possible that they date from the 9th or 10th, and 11th centuries respectively.

As for the evolution of Indian Mother Goddess worship, it can be briefly analysed into three phases. These phases are not exclusive of one another, but have accrued - so that all three are discernible in the life of India even today. In broad terms the three phases comprise:

1) the cults of little-known local deities or *grāmadevatās* who have strong fertility associations
2) the cults of identifiable pan-Indian goddesses in association with temple worship, and
3) Śaktism as found in the Tantras.

Evidence of goddess worship[8] of the first type goes back as far as the pre-historic Indus Valley civilization. It is chiefly attested by ring stones and innumerable small terracotta statuettes of females that are usually nude with prominent sexual characteristics and elaborate head-dresses.[9] These features suggest that the figures were worshipped as symbols of fertility on a primitive and localized level.[10] As these

8. *The Vedas testify to the existence of goddesses in the Vedic pantheon, but it is doubtful that they ever played a central part in the sacrifice.*

9. *Mohenjodaro, Harappa, Sonkh, Zhob, Kulli, Ahichchatrā and Chandraketugarh are but a few examples of sites where many of these clay figurines have been found.*

10. *Simple village and household deities of localized influence are still worshipped throughout India in order to ensure fertility, protection and absence from disease etc.. Often the object of worship is no more than a stone or a tree.*

icons are pre-historic no records exist on the type of worship or beliefs connected with such humble "deities". Even today the existence of countless such deities is noted chiefly by anthropologists.

Susbsequently, in a process of "Sanskritization"[11] during the early centuries of the Christian era, feminine divinities were to become established that belonged to a more universal and elevated pantheon. The worship of these goddesses appears to have been on an organized basis in connection with temples[12] and their divine personalities were gradually developed in a number of the myths of the Epics and the Purāṇas. In this era the "Goddess" came to rank as the equal of Śiva, Viṣṇu, Gaṇeśa and Sūrya. The text which chiefly witnesses the eminence of the Goddess in this second phase is the "Devi Mahātmya" section of the Mārkaṇḍeya Purāṇa (6th C AD) and since the Devī Mahātmya contains seven hundred verses it is frequently referred to as the "Saptaśatī". It remains one of the revered scriptures of the devotees of the Goddess.

However, it was in a third phase which found its expression in the Tantras that the Mother Goddess as Śakti became the supreme metaphysical principle.

> Opinions about the time during which *śaktism* as we know it became a major factor in the religious life of India are again widely divergent, although the sixth or seventh centuries A.D. are most often mentioned as the decisive period.[13]

11. *The term and concept of "Sanskritization" was introduced by the Indian scholar Srinivas. (J.F. Staal, "Sanskrit and Sanskritization", Journal of Asian Studies 22 [1963], p. 261.)*

12. *Examples from the Catalogues of Inscriptions of goddesses who were worshipped early in this middle phase are Bhagavatī Araṇyavāsinī, the Mothers, Caṇḍikā and Cāmuṇḍā. Goddesses such as Durgā and Kālī became prominent rather later.*

13. *Sanjukta Gupta, Dirk Jan Hoens, and Teun Goudriaan, Hindu Tantrism (Leiden: E.J. Brill, 1979), p. 18.*

In *śaktism* the ruling idea is not of a Mother Goddess who is a mere fertility symbol or another intercessor deity on par with other deities, but of an Absolute Being as Mother - in the sense that all creation and all forms of existence issue from her causal womb. In the view of her devotees, She is the *brahman* and even the Epic gods Śiva and Viṣṇu[14] are no more than inferior manifestations of her all pervading energy. She is the supreme dynamic aspect of the divinity, and it is to this third exalted conception of the Goddess that tantras such as the Kulacūḍāmaṇi and the Vāmakeśvarīmatam conform.

Although it so happens that the majority of tantras are associated with Goddess worship, it is not the case with all Tantric texts. It is well known that many serve the worship of Śiva, Viṣṇu, Gaṇeśa, Sūrya and the Buddhist deities. But regardless of which deity is the object of worship, what generally characterizes Tantric texts is:

1. The daily and special worship of gods (usually conducted in private houses, but occasionally Śākta temple worship may be described)
2. "Mantric" subjects (mysticism of the alphabet, "creation" of mantras or *mantroddhara*...
3. Kinds of initiation
4. Yoga, usually Kuṇḍalinīyoga and concomitant symbolism of the body
5. Fearsome and erotic practices for the initiated
6. Description of results (*phala*) of the rites, or supernatural powers and the practice of what we would call magic
7. Rules of conduct (especially *kulācāra*) and related topics
8. Praise of deities and relation of their exploits

14. *In the eyes of their devotees Śiva and Viṣṇu each assume a similar metaphysical status.*

9. Many Tantras, especially the older ones, are also preoccupied with the legendary history of their school or of Tantric literature in general.[15]

This broad description of Tantric subject matters does not mean that each tantra will be equally concerned with all of the above topics. Indeed, there is a great deal of selectivity and emphasis at work from one tantra to another and the term may apply to texts of wide and varying character as can be judged by the works here presented in translation.

The Kulacūḍāmani and the Vāmakeśvarīmatam classify as Śākta tantras, i.e., they are tantras connected with one or more manifestations of the Goddess as the divine feminine principle or Supreme Śakti. It is very likely that the word "tantra" is a later addition to the original titles of these two texts. In our edition, the Vamakeśvara Tantra is actually called the Vāmakeśvarīmatam or the "doctrine" of Vāmakeśvarī although it is most commonly referred to as the Vamakeśvara Tantra.[16] Similarly, Kulacūḍāmaṇi was most probably the short and original title since "*cūḍāmaṇi*" was a category of textual material[17] to which later generations tacked on the name of tantra. Despite the likelihood that the earliest versions of these texts did not include the word "tantra" as part of their titles, the appellation is entirely appropriate as both these texts deal with the sort of material outlined above.

15. *Teun Goudriaan and Sanjukta Gupta, Hindu Tantric and Śakta Literature (Wiesbaden: Otto Harrassowitz, 1981), p. 10.*

    A similar description to the above is found on page one of the same work. "Tantras" and "Tantric literature" are expressions that refer to content more than they do to form.

16. *The edition of the text with commentary by Bhāskararāya refers to itself as the Vāmakeśvara Tantra.*

17. *Ibid., p. 11.*

18. *Texts which go by the names of "āgamas" and "saṃhitās" may also fall within the field of Tantric literature.*

Both the Kulacūḍāmaṇi and the Vāmakeśvara Tantras figure in the category of "Original Tantras" as opposed to "Tantra Digests". Original tantras are anonymous and contain a fresh scriptural revelation presented in the form of a dialogue between Śiva and Śakti (or any other pair of supernatural spokesmen); whereas the digests or *nibandhas* are of known authorship and consist of reworkings or compilations of material from older authorities.[19]

19. *Ibid., p. 4.*

2. The Kulcūḍāmaṇi Tantra

A. The Text

This edition of the Kulacūḍāmaṇi Tantra is published as Volume four (1915 edition) in A. Avalon's series of Tantric Texts. It is a comparatively short Original Tantra containing seven chapters and four hundred and thirty verses. It belongs to the Kula School, but the term "*kula*" has such imprecise connotations that "Kula School" has become virtually synonymous with the Śākta tradition in general.[20] In fact, the KCT describes itself as a "Bhairavī Tantra" (II:8), but it is not clear to which of the possible classifications the statement refers.[21]

The text is composed in the form of a dialogue between Bhairava (Śiva) and the Goddess, but it is Bhairava who poses the questions and Devī who enlightens him. This format is sometimes given the name of "*nigama*"[22] as opposed to "*āgama*" when it is the Goddess who is the interlocutor.[23] The Goddess professes to teach Śiva a secret spiritual path that gives both enjoyment and liberation.[24] The path is a ritual one and - with the exception of a few philosophical or meditative patches - most of the text is taken up with the description of the various rites many of which are designed to confer the *siddhis* which produce magical effects.

After a few introductory passages, the text begins with the description of the morning ritual. Over subsequent chapters, there ensue descriptions of the evening and occasional rites without any

20. *Ibid., p. 18.*

21. *According to Goudriaan (ibid., p. 16) Bhairava is associated with the dakṣina current; According to Gonda (Jan Gonda, Medieval Religious Literature in Sanskrit [Wiesbaden: Otto Harrassowitz, 1977] pp. 180 and 162), the dakṣina group is associated with Kashmir Śaivism which is further divided into the three classes of Śiva, Rudra and Bhairava Tantras.*

22. *The term "nigama" can also be used as a synonym for a Vedic text.*

23. *Navjivan Rastogi, The Krama Tantricism of Kashmir Vol. 1 (Delhi: Motilal Banarsidass, 1979), pp. 229-30.*

24. *I:29.*

noticeably clear-cut distinctions between the chapters. In most cases the worship involves the ritual sexual intercourse which has made this cult so notorious, the sexual content is occasionally quite explicit, but if at other times it is only alluded to, it nevertheless forms an important part of most of the rites described.

The text is written in sixteen syllable *ślokas* and the language is simple and direct with only intermittent use of *sandhyābhāṣa*[25] when referring to mantras and other esoteric matters. In contrast to the generally unpretentious style - not without its poetic moments - the hymn in Chapter VII Verses 22-35 is conspicuous for its change of style to a baroque language full of similes and far-fetched metaphors. It would be obvious to any reader that the hymn has been interpolated. In his English language introduction to the KCT, Maitra points out that the Goddess' weapons referred to in this hymn are consistent with a later iconography that dates the hymn from sometimes after AD 1500.[26] This laudatory hymn may have been subsequently introduced in order to raise the unvarnished tone of the KCT which, as a text, is actually much more like a manual than the great spiritual revelation that it professes to be. For the twentieth century however, its virtue lies in its very candour and directness graced by the simple but rather charming dialogues between Śiva and Śakti.

25. *Sandhyā bhāṣa is a kind of "twilight" language in which words are used with hidden meanings; Bharati says that "sandhābhāṣa entails a sort of systematic ambiguity" (Agehananda Bharati, The Tantric Tradition London: Rider and Co., 1965, p. 180), and Hoens says that "it is an intentional language" in which "a state of consciousness is expressed by an erotic term" (Hindu Tantrism, p. 104).*

26. *Sir John Woodroffe - Arthur Avalon, ed., The Kulacūḍāmaṇi Tantra with an Introduction by A.K. Maitra (London: Luzac and Co., 1915), pp. 14-15.*

B. Dating of the Text

The Kulacūḍāmaṇi "may be fairly old" according to Goudriaan[27] who does not attempt to give an approximate century for the composition of the text. In Farquhar's bibliography,[28] the KCT is classified as a text of the eighth century, but unfortunately, Farquhar does not give reasons for dating the text so early. This attribution may be founded on oral tradition, but it appears to be without corroboration in any other reliable source. Without such corroboration an eighth century date as proposed by Farquhar seems too early for the reasons set out below.

Chapter I Verse 3 refers to the "Śaṅkara tradition" and it is unlikely that a philosophical movement (if that is the correct reference) of the eighth century would so rapidly gain authority as to be quoted in a virtually contemporary text. In an age of relatively slow and restricted communications (but bearing in mind the probable increased circulation on pilgrimage routes), one might expect general recognition to develop gradually over a period of at least a generation or two. Nor - if the existence of Hindu tantras is unprovable before AD 800[29] - can one easily suppose that the sixty-four tantras listed in the KCT were extant at a time when such a considerable literature is barely recorded elsewhere. For these reasons, one is inclined to discount a date as early as the eighth century.

Were it possible to date the tantras mentioned in the first chapter of the KCT, they would be excellent points of reference for the dating of the text itself. Unfortunately, the majority of tantras on this list appear to be titles that no longer correspond to extant

27. *Goudriaan, Tantric and Śākta Literature, p. 92.*

28. *J.N. Farquhar, An Outline of the Religious Literature of India, (Oxford University Press, 1920), p. 388.*

29. *Goudriaan, Tantric and Śākta Literature, p. 22.*
According to Sudhakar Chattopadhyaya, no Tantric text can be "confidently assigned to before the 9th C." (Reflections on the Tantras [Delhi: M. Banarsidass, 1978], p. 23.)

texts.[30] Of the sixty-four tantras mentioned only the Mātṛbheda, the Kāmika, the Kubjikāmata, the Bhūtaḍāmara, the Kuloḍḍīśa, the Sarvajñānātmaka and the Siddhayogeśvarīmata are still recognised to be in circulation. Five of these seven texts are acknowledged to be of ancient but uncertain date. The other two - the Mātṛbheda and the Kuloḍḍīśa such as they are now available to us - are not of early date,[31] but they may well be later reworkings of older texts. The result is that although the KCT is associated with some of the oldest known Tantric texts, they are of little help in establishing its period of composition.

On the other hand, a fact that might indicate a composition before the eleventh century is the mention of the KCT in the Vāmakeśvara Tantra's list of the sixty-four tantras. However, Goudriaan is not certain "if this applies to the same text which we now know under this name".[32] Presumably Goudriaan's caution stems from the fact that, as indicated above, "*cūḍāmaṇi*" is a generic title for more than one text.[33] He believes that the Kulacūḍāmaṇi took over the list of tantras from the Vāmakeśvara,[34] but does not say on what basis he can be sure of the direction of transference (if indeed there was not a third source from which they both borrowed). The KCT, however, does not mention the VT or either of its subsidiary titles ("Nityāṣoḍaśikārṇava" and "Yoginī Hṛdaya"). On balance, and in view of the internal evidence which will shortly be presented, it seems reasonable to accept the prima facie evidence that the KCT is the same text as referred to in the VT and that the Vāmakeśvara was as likely to have borrowed from the KCT as the reverse.

30. *These titles have been checked against the RASB Catalogue, the Nepal Catalogue, Farquhar's Outlines of Religious Literature, Gonda's Medieval Religious Literature in Sanskrit, and Goudriaan's Hindu Tantric and Śākta Literature.*

31. *Goudriaan, Tantric and Śākta Literature, pp. 73 and 96-7.*

32. *Ibid., p. 92.*

33. *Ibid., p. 11.*

34. *Ibid., p. 14.*

In his introduction to this edition of the text, Maitra points out[35] that the Mahiṣamardinī mantra was originally a ten syllable mantra which was reduced in later times to a nine syllable mantra such as we find in Chapter VII Verse 3 of the KCT. The nine syllable mantr is itself a more ancient form of the mantra than the eight syllable Mahiṣāsuramardinī mantra given, for example, in the 11th C Śārada Tilaka. It happens that Chapter VII Verse 5 of the KCT hints at the gradual evolution from a nine to an eight syllable mantra by saying: "If these eight syllables are spoken of to anyone however pure and devoted to the guru, there should be no mention of the *bīja*...".[36] Verse 32 of the interpolated late hymn found in Chapter VII of the KCT supports the view that the eight syllable mantra was the norm from at least the 11th century onwards. Consequently this evidence also argue in favour of an earlier than 11th century date for the Kulacūḍāmaṇi.

For these additional reasons, one can reasonably suppose the KCT to have been written between the 9th and 11th centuries, and when one goes on to consider the further internal evidence that the Kulacūḍāmaṇi presents, it generally points to an earlier rather than later date on this scale.

For example, a text like Bhavabhūti's Mālatī-Mādhava reveals that magic and bloody sacrifices of Tantric type[37] were certainly current in 7-8th C India. The KCT has a frank and almost predominant interest in the application of mantras for magical and mundane ends, and as the extant text has a somewhat abrupt and patchy presentation suggesting that many verses may have been deleted or bowdlerized - perhaps because they had begun to seem offensive, this may in itself indicate a date before the consolidation of the caste structure and the gradual emergence of a more censorious society. These characteristics, in addition to the lack of the usual introductory

35. *Woodroffe, Kulacūḍāmaṇi Tantra, p. 13.*

36. *The "bīja" counts as the ninth syllable.*

37. *Bhavabhūti, Madhava et Malati, trsl. G. Strehly (Paris: E. Leroux, 1885).*

verses,[38] the absence of florid language,[39] and the reference to horse sacrifices in Chapter V Verse 19 give the text an archaic quality.

A further important point is that there are a number of goddesses more or less equally singled out for worship in this text; chiefly - Tripurā,[40] Kālī,[41] Durgā,[42] Mahiṣamardinī,[43] Araṇyā[44] and the Mothers,[45] whereas most Tantric texts specialize in the worship of Kālī or Tripurasundarī. In the Vāmakeśvara Tantra, for example, Mahiṣamardinī is not even mentioned and the worship of the Mothers is relegated to a position in the outermost *cakra*.[46] In the Kulacūḍāmaṇi however, the Mothers are frequently referred to and the inclusion of worship for them and Mahiṣāsuramardinī is particularly interesting. If a relatively clear date can be assigned to the popularity of worship of the Mothers, this would in its turn give a useful indication of the likely age of the Kulacūḍāmaṇi.

38. *"As a rule, Sanskrit writers do not begin their work without first writing at least one verse in praise of the deity to which they are devoted." (K.C. Pandey, Abhinavagupta, Chowkhamba Sanskrit Studies Vol; 1 Varanasi: Chowkhamba A. Prakashan, 1963, p. 206.)*

    "We place the Kulārṇava after the Rudrayāmala, because the former begins with benedictory verses, which is a definite sign of the later date." (Ibid., p. 553.)

39. *For example, the interpolated late hymn (± 1500) with its profuse and metaphorical language contrasts sharply with the simple declarative style of the main body of the KCT.*

40. *Tripurā: I:2; III:13; IV:9-10; V:23-24 (Tribhuvaneśvarī); VII:37 (Tripurabhairavī).*

41. *Kālī: IV:5; IV:39-49; V:45-80; VI:38-45 (Kālikā); VII:37.*

42. *Durgā: In this text Mahiṣamardinī is her principal identity, but there exist incidental references to Durgā as Durgā. E.g., IV:13 (Jayadurgā); V:54; VI:45; VII:8-9; VII:30 (part of a very late hymn); VII:39.*

43. *Mahiṣamardinī: IV:36; V:39; VI:13-33; VII:1-37.*

44. *Araṇyā: V:67-70.*

45. *The Mothers: III:28; III:35-42; V:64; VI:23; VII:19.*

46. *Vāmakeśvara Tantra I:136-37.*

A search through all the epigraphical data reveals that one of the earliest surviving references to a cult of the Mothers dates from the 5th C AD. This often quoted inscription states that "Viśvavarman built a temple of Viṣṇu - also a temple of the Divine Mothers" who are later described as accompanied by:

> female ghouls...who uttered loud and tremendous shouts in joy (and) who stir up the (very) oceans with the mighty wind rising from the magic rites of their religion.[47]

When one analyses all the data one finds that of the twenty-five other references to the Mothers culled from the recorded inscriptions, eighty-eight percent fall between the 5th and 8th centuries. From the 9th to the 12th centuries, known epigraphical references to the Mothers fall away sharply with apparently only three inscriptions surviving from the 10th and one from the 12th centuries. A considerable number of these inscriptions mention the Mothers as the patrons of the Chalukyan dynasty. From these early Chalukyan inscriptions, one may deduce the power and influences of the Chalukyan rulers who in their turn probably encouraged the popularity of the cult to which they were devoted. It is equally possible that the cult of the Mothers declined with the decline of those very Chalukyan rulers. Certainly from the 9th century onwards the falling off in references to the Mothers is matched by a corresponding increase in honourable mentions and temple dedications to Goddesses such as Pārvatī, Gaurī, Umā, Lakṣmī, Śrī, Sarasvatī and Durgā etcetera. The comprehensive list of inscriptions itemised in Table One[48] demonstrates this correspondence and points to the early popularity of the Mothers in that second historical phase when goddess worship was becoming organised and goddess myths were forming a part of the Epics and the Purāṇas.

The epigraphical data on the Mothers is supported by archaeological evidence of a consistently early date. For example, there are sculptures of the Mothers at:

47. *Corpus Inscriptionum Indicarum, Vol. 3, "Gangdhar Stone Inscription of Viśvavarman" (Oxford: Government of India, n.d.), pp. 72-8.*

48. *See the Appendix.*

Kanchipuram	Kailāsanatha Temple	Pallava - 7th C
Deogarh	On flank of steps to the Betwa River	6th C
Bhuvaneshvar	Paraśurameśvar Temple	7th C
Aihole	Ravana Phadi Cave Temple[49]	7-8th C
Aurangabad Caves	Cave 6	7th C
Ellora	Cave 14	6-8th C
	Cave 16	"
	Cave 21	"
	Cave 22	"
Mamallapuram	Free standing sculptures on fringe of temple complex	Pallava?
Jajpura, Orissa	Colossi of Mothers in Muktimandapa	500-950 AD
Mandor	Rock hewn sculptures	VS 742
Jasnagar	Nīlakantha Mahādeva Temple	10th C

Most of these locations rank amongst the more important and ancient religious sites in India. However, one should also reckon with the numbers of sculptures in museums and elsewhere, for the majority of these are also of early date and below there follows a list[50] which identifies a selection of the sculptures of the Mothers that are known to this researcher. The dates for the sculptures will generally support the view that devotion to the Mothers was chiefly an early phenomenon in the temple phase of goddess worship.

Besides the epigraphical and iconographical data, there are corroborating references to the Mothers in such early literary works as the "Devī Mahātmyam" section of the Mārkaṇḍeya Purāṇa (6th C?) and in the Mṛcchakaṭika (I:16) by Śudraka (2-6th C AD). In his thesis on the cult of the Mother Goddess, Rahman points out that in the Mahābhārata; the Mānavagṛhyasūtra; in the Vāyu, Varāha, Matsya, Kurma and Skānda Purāṇas and in the works of Bhāsa (4th C AD), there are a number of references which indicate that the cult of the Mothers was already popular in the early centuries of the Christian era.[51]

49. *The "Mothers" at Aihole and Aurangabad are strikingly similar. The Aihole sculptures have been described as the "dancing Mothers" and the same graceful and upright pose characterises the Mothers at Aurangabad.*

50. *See the Appendix.*

51. *Mukhlesur Rahman, "The early history of the cult of The Mother Goddess in northern Indian Hinduism with special reference to Iconography" (PhD. Thesis, University of London, 1965), pp. 193-98 passim.*

Nevertheless, because there are sculptures of the Mothers occasionally found in buildings of later periods,[52] the Mothers were obviously still revered even after the first millenium. But significant differences from the past lie in the fact that these sculptures are usually relegated to inferior temple locations[53] and they are also vastly reduced in size as compared with the extant early sculptures which are often of life - or even larger than life - proportions. Furthermore, although individual goddesses elicit devotion to this day (for example, Cāmuṇḍā in areas like Rajasthan and Bengal[54]), their popularity is outside the context of the Mothers as a whole whose group fortunes waned dramatically in late medieval times. Present-day temples to the Mothers seem to be virtually non-existent, as indeed are any major or minor festivals specifically in their honour. Although a vestige of their former status survives during the annual Durgā Pūjā in the offering to the Mothers on *aṣṭamī*, not even clay images are made in their honour.

Thus the evidence points to an early and widespread cult of the Mothers whose popularity appears to have been in decline by the 9th C AD; and the inclusion in the KCT of details of worship for the Mothers suggests that the text itself is of relatively early date. This conjecture is additionally corroborated by the fact that Mahiṣāsuramardinī is surprisingly important in the Kulacūḍāmaṇi and like the cult of the Mothers, her cult also dates from the earliest period of organised goddess worship and apparently declines after the first millenium.

So far as Mahiṣāsuramardinī is concerned, epigraphical evidence of devotion to this manifestation of the Goddess is conspicuous by its virtual absence from the records. There seem to exist only one 1st C record, an 11th C reference and two very late 17th C ones. It is not part of the scope of the present work to attempt an explanation

52. *Narendra Nath Bhattacharyya, History of the Śākta Religion (N. Delhi: M. Manoharlal, 1974), p. 103.*

53. *E.g., a perimeter wall as at Chitorgarh.*

54. *Ibid., pp. 103 and 122.*

for the dearth of inscriptions in contrast to the considerable numbers of Mahiṣāsuramardinī sculptures, but it is important to point out that - as with the Mothers - representations of Mahiṣāsuramardinī are found at archaeological sites of very early date.

Sculptures are even said to date back to the pre-Christian era,[55] although it is not certain which sculptures or sites are being referred to. The important archaeological sites known to this author where sculptures of Mahiṣāsuramardinī are to be found are given below and a further listing[56] enumerates a number of additional sculptures to be found in museums.

Udaigiri Caves, M.P.	Cave 6	Gupta
Badami	Cave 1	6-7th C
Mamallapuram	Trimurti Temple	Pallava
	Mahiṣamardinī Cave	7th C
	Shore Temple	
Aihole	Kunti Group	7-8th C
	Durgā Temple	8th C
Ativamachaṇḍa Cave Temple (nr. Salavankupam)		7-8th C
Pattadakal	Virūpākṣa Temple	8th C
Ellora	Cave 16	6-8th C
Bhuvaneshvar	Vaital Deul	7-8th C
	Śiśi Temple	7-8th C

When one considers the impressive number of sculptures at these early sites as well as the number of even earlier (e.g. Kushan period) sculptures of Mahiṣāsuramardinī, one is led to the conclusion that the status of Mahiṣāsuramardinī has considerably declined in post-medieval times. To account for the survival of so many important early sculptures of Mahiṣāsuramardinī from diverse geographical areas, and of so comparatively few of the later medieval period, one must assume - from a statistical point of view, a widespread and important cult of Mahiṣamardinī in the first millenium.

55. *Gupta, Hindu Tantrism, p. 19.*

56. *See the Appendix.*

Although, due to her demon slaying myth, Mahiṣāsuramardinī has remained a more popular manifestation of the goddess than the Mothers or Araṇyā,[57] she now ranks only as a bellicose manifestation of Durgā and one who is honoured with disposable clay images chiefly at the time of the annual Durgā Pūjā. Her present subordinate position to Durgā is clear. However, when one appreciates how many more early sculptures there are of Mahiṣāsuramardinī than there are early sculptures of Durgā as Durgā (i.e. the radiant goddess bearing weapons and mounted on a lion), one may speculate that there was a separate cult of Mahiṣāsuramardinī which anteceded the cult of Durgā. Perhaps only subsequently was there a conflation of the cults of a buffalo-killing goddess and a lion-riding goddess.[58] On this supposition the cult of Mahiṣamardinī has clearly declined from its original important and independent status to a lesser subordinate role. However, even if one discounts the possibility of such an original independence, it is nevertheless clear from the dwindling number of stone sculptures of Mahiṣāsuramardinī that her position after the first millenium seriously declined from that of ancient times - particularly in contrast to the clay image worship of today.

Therefore the heyday of the worship of goddesses such as Mahiṣāsuramardinī, the Mothers and Araṇyā is deduced to be in the 7th to 8th centuries of the first millenium followed by a marked decline in their popularities that must have begun by the end of the same era. On the basis that the KCT includes a surprising amount of worship for these goddesses in comparison to known later texts, one believes the KCT to be a relatively early eclectic work promoting the worship

57. *Although she is no longer a "living" goddess, there is 7th C evidence that Araṇyā was once worshipped in temples. Epigraphica Indica, Vol. 20 (Calcutta: Archaeological Survey of India, n.d.), p. 97.*

58. *A surprising number of the earliest representations of Mahiṣāsuramardinī (especially certain Kushan ones) show the goddess without the lion. Only later does the lion begin to consistently appear in the sculptures - usually biting the flank of the buffalo demon Mahiṣa.*
From this same early period there also exist representations of an Ambikā-like goddess accompanied by a lion, e.g. in the caves at Nasik.

of goddesses on the ascendant (Kālī and Tripurā)[59] and goddesses on the decline (the Mothers, Mahiṣāsuramardinī and Araṇyā). In other words, the goddesses worshipped in the text point to an early rather than later date for the composition of the Kulacūḍāmaṇi as well as to a transitional work composed towards the end of the early historical phase of goddess worship before that worship had diverged into the two main streams of devotion to Tripurasundarī and Kālī.

Finally, fragmentary as they may be, one should draw attention to a few references in the text which are anomalous with respect to later Hinduism and which also suggest that this text may have been written on the cusp between an age when the religious life of India was shared by Buddhism and a renascent Hinduism, and an age when it was shared by Islam and a Hinduism such as we now know with practices that have been reshaped by Tantric influences.

In Chapter I Verses 1-2 and in Chapter V Verses 62-64 there are lists of goddesses that include: Tripurā, Kālikā, Vāgīśvarī, Sukulā, Kulā, Mātaṅginī, Pūrṇā, Vimalā, Caṇḍanāyikā, Ekajaṭā, Durgā, Kālī, Kapālinī,

59. *In view of the current-day eminence of the Goddess Kālī, it is interesting to note that there are virtually no inscriptions that bear witness to the rise in popularity of the specifically Tantric goddesses Kālī and Tripurasundarī. In sculpture also Kālī appears comparatively late and Tripurasundarī barely at all. The reason may be that the patronage of the smārta brahmins and the Hindu royal courts was lacking for these deities. Therefore, although the paucity of inscriptions in itself does not mean that the cults of Kālī and Tripurā did not have their roots in much earlier times, nevertheless, combined with an absence of surviving early (before 8th C) statuary and the negligible role of these deities in the Epics and the Purāṇas, it is difficult to escape the conclusion that however early their cults may prove to have begun, they were at first of limited and localized influence. The cults of Kālī and Tripurā only gained widespread recognition and notable acceptance in the second millenium with the flowering of Tantric literature.*

Kullā, Kurukullā, Virodhī, Vipracittā, Ugramukhī, Ugraprabhā, Pradīpta, Nīlā, Ghanā, Balākā, Mātrā, Mitā and Mudrikā. Of these Kālī, Kālikā, Tripurā and Durgā are prominent goddesses in Hinduism although Kālī and Kālikā are also mentioned in texts such as the Sādhanamālā and the Niṣpannayogāvalī as part of the Buddhist[60] pantheon. Mātaṅginī (Mātaṅgī?) and Caṇḍanāyikā are epithets of the great goddess Durgā.[61] None of the remaining deities is identifiable as a Hindu goddess either in Rao's Hindu Iconography, in the Iconographical Dictionary of the Indian Religions by G. Liebert, or in Gupta's Iconography of the Hindus Buddhists and Jains, although a number of them do feature in connection with Buddhism in either the Sādhanamālā, the Niṣpannayogāvalī, or the Iconographical Dictionary of the Indian Religions.

For example, Vimalā is one of the ten Buddhist *bhūmis*;[62] Kurukullā has various *sādhanas* in the SM;[63] Vāgīśvarī is one of the Buddhist attendants of the mother goddess Brahmāṇī;[64] Pradīptā is probably Pradīpa Tārā who is the same as Aparājitā[65] - an inferior Mahāyāna goddess; Kapālinī is a Buddhist deity in the SM and the NSP, and Nīlā[66] is supposedly the same as Anilā and is a blue/black goddess in the NSP.[67] Judging from their names, one suspects that Sukulā, Kulā, Ugramukhī and Ugraprabhā would also be part of the Buddhist pantheon if some identification could be found for them.

60. *Marie Thérèse de Mallman, Introduction à l'Iconographie du Tântrisme Bouddhique, Vol. I (Paris: Bibliotheque du Centre de Recherches sur l'Asie Centrale et la Haute Asie, 1975), p. 209.*

61. *Gosta Liebert, Iconographic Dictionary of the Indian Religions (Leiden: E.J. Brill, 1976).*

62. *De Mallman, l'Iconographie du Tântrisme Bouddhique, p. 129.*

63. *Ibid., pp. 226-29.*

64. *Ibid., p. 129.*

65. *Ibid., p. 303.*

66. *Ibid., p. 212.*

67. *Ibid., p. 101.*

But most significant of all is the mention of Ekajaṭā,[68] who is a much more important goddess in Buddhism than in Hinduism.

> At least eight *sādhanas*, devoted to her worship, are preserved in the Sādhanamālā of the Buddhists, [and] the form of Buddhist Ekajaṭā, known as Mahācīnatārā, has the same appearance as that of the Hindu deity, Tārā.[69]

In the KCT it is notable that the Buddhist name is preferred to the Hindu name of Tārā for this goddess.

Also, there is a curious half-verse (II:1) which refers to the various colours of the Goddess as black, red, green and blue. Colour coding of gods and goddesses is practised in Hinduism and in Buddhism, but what attracts the attention here is that instead of the conventional Hindu sequence of the four colours white, red, yellow and black,[70] two of the colours are blue and green which seem to be more characteristic of Buddhist deities.

Furthermore, Chapter VI Verse 39 mentions the "*añjana siddhi*".[71] In Hinduism the traditional list of *siddhis* includes *Aṇimā, Laghimā, Mahimā, Prāpti, Prakāmya, Īśitva, Vaśitva* and *Kāmāvasāyitva*.[72] The Buddhist list contains: *Khadga, Añjana, Pādalepa, Antardhāna, Rasara-*

68. *She is classified along with eleven other goddesses as one of the "Kulasundarīs" which is a grouping that is not familiar from any source known to the author.*

69. *Benoytosh Bhattacharyya, An Introduction to Buddhist Esoterism (Delhi: M. Banarsidass, 1980), p. 151.*

70. *Teun Goudriaan, Māyā Divine and Human (Delhi: M. Banarsidass, 1978), pp. 176-78.*

71. *A "siddhi" is an attainment of a magical or supernatural kind.*

72. *For a definition of the Hindu siddhis see footnote 63 in Chapter I of the translation of the Vāmakeśvarīmatam.*

sāyana, Khecara, Bhūcāra and *Pātāla*.[73] The Kulacūḍāmaṇi text mentions six *siddhis*: the *Khadga*, the *Añjana*, the *Vetāla*, the *Paduka*, the *Tilaka* and the *Gupti siddhis*. The *Khadga* and *Añjana siddhis* as described in the KCT appear to correspond directly with the first two Buddhist *siddhis*. The *Vetāla siddhi* does not correspond to any in the Hindu or Buddhist classification and neither does the *Tilika*. The *Pāduka siddhi* - briefly described in Chapter VI Verses 25 and 26 - does not differ greatly from the *Vetāla siddhi* and is again not mentioned in either of the traditional Buddhist or Hindu lists. In Verse 40 there is a reference to the *Tilaka siddhi* which prescribes that the previously ground bones of the cat (used in the *Añjana siddhi*) should be mixed with musk, aloe and sandal. The *Gupti siddhi* is described in Verses 41-44 and by description seems to correspond as much to the *Bhūcāra siddhi* of the Buddhists as to the *Aṇimā siddhi* of the Hindus. Bhattacarya describes the *Bhūcāra siddhi* as giving a person "the power to go at will anywhere on earth in a moment".[74] In the KCT the description of the *Gupti siddhi* says that "as much as a hundred leagues away, she will appear wending her way underground",[75] and, "the man (who possesses this *siddhi*) can pass

73. *"Khadga, signifies the perfection which enables a person to conquer in battle with the help of a sword over which mantras have been muttered. The second, Añjana, very probably refers to the magic unguent which, when applied to the eyes, enables a person to perceive the treasures buried under the earth, or otherwise hidden from the eyes. The third, Pādalepa, refers to the mysterious ointment which, when applied to the feet, enables a person to move about everywhere without his body being perceived by any one. The fourth, Antardhāna, similarly refers to the mysterious power which enables a person to disappear miraculously before the very eyes of the people watching him. The fifth, Rasarasāyana, refers probably either to the magic solution which turns baser metals into gold, or the medicine which gives immunity from death. The sixth, Khecara, enables one to move in the firmament. The seventh, Bhūcāra, gives a person power to go at will anywhere on this earth in a moment; and the eighth, Pātāla, refers to the power of going to the nether-worlds." (Bhattacharyya, Bhuddist Esoterism, p. 89.)*

74. *Ibid., p. 89.*

75. *VI:43.*

unimpeded through a hole, a small round window or a cavity".[76] This latter description of the *Gupti siddhi* conforms to what one might expect of the Hindu *Aṇimā siddhi*, but the previous description indirectly suggests the *Bhūcāra siddhi* of the Buddhists.

Therefore, although the list of *siddhis* in the Kulacūḍāmaṇi Tantra does not fully correspond to either of the traditional lists, it has a closer affinity with the Buddhist than the Hindu classification suggesting a transitional period when the deities (and the powers conferred by them) were in a state of flux between a formerly strong Buddhist praxis and an emerging Hindu Tantrism not yet fully differentiated.[77]

Since it is generally held that Buddhism began to lose ground in India from the time of the 5th century Hun invasions and was virtually moribund by the 12th century[78] - and as it has been indicated above that the 8th century is the improbable lower limit and the 11th century is the likely upper limit for the period of composition - it is thereafter very much a matter for conjecture as to which century best corresponds to the Hindu-Buddhist milieu that appears to be reflected in the eclectic nature of this text. As between the 9th, 10th and 11th centuries, it seems likely that the 9th or 10th centuries would have provided the more heterogeneous religious climate to account for the spirit of the KCT.

For all of the above considerations - but especially because of the attention given to the Mothers and Mahiṣāsuramardinī, and the over-all archaic qualities of the text - one is inclined to assign the composition of the Kulacūḍāmaṇi Tantra to the 9th or 10th century AD.

76. *VI:44.*

77. *Whether Tantrism arose simultaneously in Buddhism and Hinduism, or whether it preceded in the one before the other is an unresolved problem in the history of Tantrism in general, but the author is inclined to the view that the Tantric movement took prior root in Buddhist circles.*

78. *R.C. Majumdar, H.C. Raychaudhuri and K. Datta, An Advanced History of India (London:Macmillan and Co., 1963), p. 201.*

3. The Vāmakeśvarīmatam or the "Nityāṣoḍaśikārṇava"

A. The Text

The Vāmakeśvarīmatam is volume sixty-six in the Kashmir Series of Texts and Studies (1945 edition) and like the Kulacūḍāmaṇi, it is an anonymous and original text of the Kula school - meaning that the Goddess or Śakti is the supreme object of devotion. But unlike the KCT, it is the Goddess who here interrogates and pleads with Śiva to reveal to Her the sacred teachings. The Goddess knows the truth very well, but She pretends to be as ignorant as the human being for whose instruction the text is composed.[79] She modestly assumes the incarnate role of submissive consort to Her lord Śiva.

The Vāmakeśvarīmatam (or the Vāmakeśvara Tantra) contains eight chapters; five of them constitute the "Nityāṣoḍaśikārṇava" and the remaining three constitute the "Yoginī Hṛdaya".[80] Both these constituent texts

79. *There is a Platonic parallel in the case of Socrates with his students when he plays the role of humble questioner.*

80. *This definition of the VT does not fit with Pandey's description of the constituent texts. He says that the Vāmakeśvarīmatam is not the whole of the Vāmakeśvara Tantra, but the first five chapters of the NSA which itself consists of eight chapters, the last three of which are called the "Yoginī Hṛdaya". (Pandey, Abhinavagupta, pp. 568-9.) He asserts this on the authority of Bhāskararāya's introductory verses (1-5) to the NSA. Bhāskararāya does indeed say that he is commenting on the "prior" and "subsequent" 400 verses of the "Nityāṣoḍaśikārṇava" which are in the Vāmakeśvara Tantra. In the Ānandāśrama edition his commentary is divided into eight chapters. Presumably the "prior" part is the first five chapters containing four hundred twenty-one and a half verses, and the "subsequent" section contains three hundred and eighty-three verses. Bhāskararāya does not refer to this subsequent part as the Yoginī Hṛdaya, but gives the impression that all eight chapters are part of the NSA. Bhāskararāya lived in the 18th C and earlier commentators such as Śivānanda and Vidyānanda have considered that the NSA constituted only the first five of the eight extant chapters of the VT. This is the position endorsed by Goudriaan in the History of Tantric and Śākta Literature. But that some confusion was present in Pandey's mind is evident from what he says later on: "The system of philosophy presented in the Vāmakeśvara Tantra also called the Vāmakeśvarīmata...." (Ibid., p. 578) However, because Jayaratha only comments on the first five chapters one cannot exclude the possibility that the word "matam" indicates the NSA alone and is not meant to be synonymous with the eight chapters of the Vāmakeśvara Tantra.... For the sake of simplicity one assumes that Vāmakeśvarīmatam and Vāmakeśvara Tantra are variant titles for the same eight chapter text consisting of the NSA and the YH.*

are written in verse of the same sixteen syllable metre, but the style of the YH is much drier and more technical suggesting that the texts are of separate authorship. Although often deliberately written in a cryptic language, the Sanskrit "is flawless"[81] and Goudriaan remarks of the NSA and the YH that "here we have two of the most accomplished products of Hindu Tantric literature".[82] As both texts deal with the mystical nature of the *Śrīcakra* and the *Śrīvidyā*, they complement one another well and perhaps this is the reason why they were subsumed under the more general titles of Vāmakeśvarīmata (the doctrine of Vāmakeśvarī) or Vāmakeśvara Tantra (the tantra of Vāmakeśvara). The association of the two texts under their common "ghost" titles[83] is a very old one.[84]

But to whom or what does the title of ŚrīVāmakeśvarī refer? Neither the NSA nor the YH (or their commentaries) make any reference to a deity called Vāmakeśvarī or Vāmakeśvara.[85] Translation of this name as the "leftish lord or lady" suggests lord or lady of the "left-hand path" or of the "left current".

The popular distinction into left-hand and right-hand paths is conventional in Tantrism. As Goudriaan says:

> The division which is perhaps best known outside of Tantric circles is that into Vāma "left" and Dakṣiṇa" right. These terms do not refer to "schools" but to "methods" or "ways" of conduct" (*ācāra*) and they may cut straightly through differences of sect or school.[86]

Unfortunately the terms "left-hand" and "right hand" are not always similarly defined by the varying authors who employ them. In common usage, the left-hand path has "emphasized the use of the five

81. *A familiarity with the Śaradā script (from Kashmir) is sometimes necessary for the interpretation of the commentary due to the strong influence of Kashmir Śaivism.*

82. *Goudriaan, Tantric and Śākta Literature, p. 64.*

83. *Ibid., p. 59.*

84. *See Jayaratha's Invocatory Verses and his commentary to I:58.*

85. *Apart from the references to Vāmakeśvarīmatam in the Invocatory Verses and in the commentary to I:58, the main text itself makes no mention of Vāmakeśvarī or Vāmakeśvara.*

86. *Gupta, Hindu Tantrism, p. 44.*

makāras,[87] whereas in the right-hand path "emphasis is laid on meditation".[88] But the fact that this latter interpretation is not always the uniform one can be judged from footnote eighty-nine.

It is in connection with the more notorious connotations of the left-hand path and the five *makāras* that the meaning put forward by Bhāskararāya for *vāmaka* is related. He says that "*vāmaka*" means "contemptible because they do not perform the five sacrifices"[90] - implying that the worshippers are concerned only with the five notorious acts of *Śākta* ritual. On this basis, the title of the VT would mean "The Queen or Lady of the Contemptible Ones".

The second classification into "*śrotas*" or "currents" is a more ancient one, but it too is not very instructive for the good reason that texts of the left current are rare[91] and their content and meaning are so far effectively unknown.

87. *I.e., wine, fish, meat, parched grain and sexual intercourse.*

88. *Vijñānabhairava or Divine Consciousness, trsl. and notes by Jaideva Singh (Delhi: M. Banarsidass, 1979), p. 4.*

89. *Bharati says that "dakṣiṇācāra and vāmācāra refer to the position of the female partner in the ritual in relation to the yogī; in practices where she sits on his left, the ingredients (sāmagrī) tend to be physically used, and where she sits on the right the use either of substitutes or of meditation on the ingredients prevails". (Tantric Tradition, p. 229.) "Vāmācāra prescribed an excessive use of intoxicants without any element of modesty in its practice. While Kaulas use wine etc. in closed door compartments called Kulacakras, Vāmācārins take it publicly and profusely. Dakṣiṇācāra prohibits the use of such objects and prescribes instead smearing of ashes from funeral pyres, inhabiting in cremation grounds, using skull bones as utensils and so on. Vāmācāra is sweeter and quicker in results than Dakṣiṇācāra which is more or less barbaric in nature." (B.N. Pandit, Aspects of Kashmir Saivism [Srinagar: Utpal Publications, 1977] p. 207.) The problems of definition may lie in the number of "paths", "currents" and "mouths" (see Goudriaan, Hindu Tantric and Śākta Literature, pp. 16-17), in which case Pandit's definition of Dakṣiṇamārga may be reconcilable with the "southern current" that is associated with Bhairava and which is considered in the Brahma Yāmala to be impure. (Ibid., p. 16.)*

90. *Lalitā-Sahasranāman with Bhāskararāya's commentary, trsl. R. Anantakrishna Sastry (Madras: The Theosophical Publ. House, 1951; reprint ed. 1976), p. 360.*

91. *"The left current seems to have become extinguished at an early date; of its texts, only the Viṇāśikha has been preserved...." (Goudriaan, Hindu Tantric and Śākta Literature, p. 16.)*

Furthermore, since the cardinal point of orientation in Indian tradition is to the east, there is a sense in which the title of the text means the "doctrine or tantra of the northerly lady/lord", alluding thereby to the "*vāmamārga*" (or *uttarāmnāya*) whose teachings are "proceeding from the Northern mouth".[92] As "Kashmir Śaivism is identified with the *uttarāmnāya*"[93] and the VT is a text associated with Kashmir Śaivism, there may be good reason for interpreting the title of the VT in this light.

The title "Vāmakeśvarīmatam" could have additional significance in a way that is revealed in the Siddhāntaśikhāmaṇi where the word "left" is synonymous with Śakti.[94] In this case the meaning of Vāmakeśvarīmatam would be the "doctrine of the Śakti or Śakti-like lady".[95]

Unfortunately, the contents of the NSA and the YH do not of themselves give support to which - if any - of the above possible associations the title of "Vāmakeśvarīmata" is connected. For the present, one must conclude that the general title is incidental and bears no obvious relation to the contents of the text.

The first five chapters of the Vāmakeśvara Tantra presented here in translation are usually called the "Nityāṣoḍaśikārṇava" or the "Ocean of the Sixteen Nityās". The text is well composed and covers the subject matter coherently. In brief:

Chapter I is concerned with the making and worship of the *Śrīcakra*;
Chapter II speaks of the various benefits obtainable from its worship;
Chapter III describes the *mudrās* required for worship;

92. *Pandey, Abhinavagupta, p. 280.*

93. *Rastogi, Krama Tantricism, p. 20.*

94. *Goudriaan, Hindu Tantric and Śākta Literature, p. 16 n. 70.*

95. *The additional reason for calling the path pointed out by the Śaivāgamas, which originate from the northern face, Vāmamārga seems to be the influence...of Śiva and Śakti...the wife, according to the Indian tradition always stands to the left of the husband...the word Vāmā in Sanskrit, for this reason, stands for wife." (Pandey, Abhinavagupta, p. 611.)*
An exception to this general rule is the goddess Mīnākṣī who is regularly seated on the right.

Chapter IV deals with the *Śrīvidyā*, and
Chapter V covers *homa* and *japa*.

In other words, the NSA deals with the essential aspects connected with the worship of Mahātripurasundarī.

Although the text is directed to the instruction of the initiate, the language maintains a poetic rhythm and a poetic choice of words. The style is more or less elaborated in conformity with the subject matter of the passage, but never to excess. For example, the *dhyāna* in Chapter I Verses 113-133 is a richly worded evocation of the Goddess which employs conventional Sanskrit imagery with comparative restraint. The idiom of the NSA is therefore pleasing and harmonious and its chief failure of composition is the sudden and anti-climactic end of the text at Chapter V Verse 33. Some sort of peroration is certainly called for and one may suppose that a concluding portion of this text has been lost.

The sixteen *nityās* of the title form part of a lunar symbolism and they are enumerated and briefly dealt with at the beginning of the text. But despite the title, it is the "foremost *nityā*" Mahātripurasundarī who constitutes the chief subject matter of the NSA in the context outlined above. Alongside its proper titles, the text is equally often referred to as the "*Catuḥśatī*" since it is supposed to contain four-hundred verses.

Four hundred verses, however, is not the actual count for all the editions. In our edition of the work as published in the Kashmir Sanskrit Texts Series with its commentary by Jayaratha, the NSA contains three hundred seventy-eight and a half *ślokas*, if one makes the necessary correction in the numbering of the verses from fifty-nine onwards in Chapter IV.[96] In the edition of the NSA with its 17th-18th century "Setubandha" commentary by Bhāskararāya in the Ānandāśrama Series,[97] the *ślokas* of the NSA amount to four hundred and twenty-one. It is only in the Varanasi edition

96. *Verse 58 has been numbered twice over.*

97. *The "Nityāṣoḍaśikārṇava" of the Vāmakeśvara Tantra, ed. Kāśīnātha Śāstrī Āgāse, Ānandāśrama Sanskrit Series 56 (Poona, 190?).*

with commentaries by Śivānanda and Vidyānanda[98] that the text actually contains the four hundred verses attributed to it. Between these three editions, of course, the text does have an average of four hundred verses because the Kashmir edition is minus twenty-one and a half verses and the Ānandāśrama edition has a surplus of twenty-one verses. A comparison of these three selected editions reveals that the discrepancies between the texts do not involve material of any significance. Indeed, the chief discrepancy arises over seventeen verses which are found in the commentary of the Kashmir edition, but which in the Ānandāśrama and Varānasi editions are included in the main NSA text. This interpolation takes place at Verse 58 of our edition. The additional four and a half verses in the Varānasi edition as well as the twenty-five and a half extra verses in the Ānandāśrama text, are verses which take the subject under discussion a little further without adding notably new material to the content of the text.

One may therefore presume that this Kashmir edition contains not only the oldest extant commentary on the NSA, but also the basic core of the text to which comparatively trivial modifications were later made. The verse in which the discrepancies between the three texts arise are detailed below.[99]

The principal subject matter of the VT is the esoteric *Śrīcakra* and the *Śrīvidyā*. But in order to arrive at a basic understanding of the text, a commentary is necessary and it is by virtue of the commentary written by Jayaratha that the NSA was assimilated into the profound philosophic traditions of Kashmir Śaivism whose relevant aspects are dealt with in Part II. The need for a commentary is a long standing one and can be judged by the several Sanskrit commentaries that are extant.[100] Goudriaan says that the earliest commentary is reported by Jayaratha as

98. *The Nityāṣoḍaśikārṇava with Commentaries "Ṛjuvimarśinī" by Śivānanda and "Artharatnāvalī" by Vidyānanda, ed. Vrajavallabha Dwiveda, Yoga-Tantra-Granthamālā Vol. 1 (Varanasi: Varanaseya Sanskrit Vishvavidyalaya, 1968).*

99. *See the Appendix.*

100. *Jayaratha's "Vivarana" (12th C); Śivānanda's "Ṛjuvimarśinī" (13th C); Vidyānanda's "Artharatnāvalī" (? C) and Bhāskararāya's "Setubandha" (18th C). (Goudriaan, Hindu Tantric and Śākta Literature, p. 60.*

having been written by the Kashmiri - Īśvaraśiva of the 9th century,[101] but the earliest extant commentary is the "Vivaraṇa" written by Jayaratha himself.

B. Jayaratha - The Commentator

According to Pandey, Jayaratha lived towards the close of the 12th and at the beginning of the 13th centuries AD and he wrote three other works[102] besides his commentary (*vivaraṇa*) on the Vāmakeśvarīmatam. His family was well-connected since his father was a minister to King Rājarāja alias Jayasimha who reigned in Kashmir circa AD 1200. Jayaratha received encouragement in his studies from the royal court which led him to write his commentary "Tantrālokaviveka" - the text in which he makes the references to his own personal history.

Although one learns from the Tantrālokaviveka that the Kula tradition to which Jayaratha adheres was received from his immediate guru Subhata Datta, (with instruction in Śaivism from Kalyāna and additional teaching in other subjects from Śaṅkhadhara,[103]) it is a tradition in the line of descent from Īśvaraśiva - 9th century abbot of Sūramatha founded by the minister of Anantivarman, to Viśvāvarta (9-10th C), Abhinavagupta (10th C), Kṣemarāja (10-11th C) and Dīpikanātha (12th C?).

This lineage (*paramparā*) is confirmed in the works of Jayaratha for he regularly makes references to these spiritual ancestors as a means of establishing his authority on the legitimate Kashmir tradition.

101. *The basis for this assertion lies in Jayaratha's commentary to Chapter I Verse 88 in which he refers to the two alternative methods sponsored by Īśvaraśiva and Śaṅkararāśi for extracting the particular mantra. From this it is assumed that the venerable gurus must have written commentaries on the VT also.... The assumption does not seem justified in light of what Jayaratha actually says (see translation p. 243. It is possible that the extraction of these mantras was a common feature of other texts besides the VT since the ritual practice of the cakra and the vidyā is common to the Kula system. The Īśvaraśiva alternative method may have formed a part of the Śrīrasamahodadhi - a text which Jayaratha ascribes to Īśvaraśiva.*

102. *Tantrālokaviveka, Alaṁkāravimarśinī and Alaṁkārodāharaṇa. (Pandey, Abhinavagupta, p. 263.)*

103. *Ibid., p. 262.*

From the NSA commentary itself (I:88) one learns that Jayaratha espouses the views initially propounded by the 9th century Īśvaraśiva. Jayratha affirms that along with Śaṅkararāśi, Īśvaraśiva is one of the two "*avatārakas*" or proselytisers of the Kula doctrine in Kashmir[104] and he recognizes Īśvaraśiva's position at the beginning of the history of that doctrinal school (*sampradāya*) to which Jayaratha belonged. Although Īśvaraśiva is acknowledged by Jayaratha to be the promulgator of the doctrine in Kashmir, he says that Viśvāvarta was the real "founder of this doctrine".[105] One may conclude from this remark that Viśvāvarta was responsible for the systematisation of the teachings that he inherited from both Īśvaraśiva and Śaṅkararāśi.[106]

Among Jayaratha's authorities, he quotes from and expresses immense respect for the word of Abhinavagupta who follows sometime after Viśvāvarta in the order of succession. Abhinava is a fully identified personage of the 10th century and remains the most influential spokesman of Kashmir Tantrism with a particular devotion to the Kula system.[107] Since Jayaratha's other well known work is the "Tantrālokaviveka" which is a commentary on Abhinava's own famous survey of Tantric religion - the Tantrāloka, it is clear from this text and his other writings that Abhinavagupta was a major link in the chain of traditions which Jayaratha inherited. In addition, we know that Kṣemarāja was a "grand guru"[108] and he quotes from Kṣemarāja's work the Utpala Stotrāvalī.[109]

The final guru whom Jayaratha mentions in a way which indicates that the guru was in the line of Jayaratha's received traditions is Dīpikanātha who is referred to in the commentary to Chapter IV Verses

104. *See commentary to I:38.*

105. *See commentary to IV:62.*

106. *Ibid., p. 581.*

107. *Ibid., p. 16.*

108. *See commentary to I:1.*

109. *One presumes that it is the same text as the Utpala Stotrāvalī Ṭīkā listed by Pandey as a work of Kṣemarāja. (Ibid., p. 256.)*

45-46 as a prior commentator on the VT.[110] Indeed, the fact that Jayaratha also mentions him in his invocatory verses confirms Jayaratha as a successor to Dīpikanātha's tradition. Little else is known of Dīpikanātha, but if he was a guru's guru, he was probably alive towards the beginning of the 12th century.

The fact that Jayaratha also admits to having received direct instruction from several gurus of his own generation such as Kalyāna, indicates that the learned of the age were not the advocates of a sole tradition. More than one doctrinal school was considered legitimate and in these many fields Jayaratha is thought by some to have a "creative genius" only slightly less than that of the master Abhinavagupta.[111] In the VT commentary Jayaratha parades his erudition by quoting from a number of scriptures with which he concurs. They are the: Svacchanda Tantra; the Mālinīvijaya Tantra; the Īśvarapratyabhijñā by Utpalācārya; the Tantrāloka by Abhinavagupta; the Utpalastotrāvalī by Kṣemarāja; the Bṛhadāraṇyakopaniṣad; the Vākyapadī; the Śrīyogasañcāra; the Nityākula Tantra; the Ānandeśvarakalpa; the Yoginī Hṛdayam; the Rasasvacchanda Tantra; the Pratyabhijñāhṛdaya by Kṣemarāja and the Śrīrasamahodadhi.[112]

The conclusion to be drawn from Jayaratha's name dropping and extensive use of scriptural sources is that he placed himself directly in the succession of Kashmir's most prestigious gurus and therefore felt fully qualified to throw light upon the inner meanings of the Vāmakeśvarīmatam.[113]

110. *Dīpikanātha's text is not extant. One wonders if Jayaratha was attempting to improve on Dīpikanātha's commentary....*

111. *Rastogi, Krama Tantricism, p. 213.*

112. *Of these texts only the Svacchanda Tantra; the Mālinīvijaya Tantra; the Tantrāloka; the Bṛhadāraṇyakopaniṣad; the Pratyabhijñāhṛdayam and the Yoginī Hṛdayam are still known to be extant.*

113. *See the Invocatory Verses to the Vāmakeśvarīmatam.*

One of the works most extensively and approvingly quoted in Jayaratha's commentary on the NSA is the Śrīrasamahodadhi. According to the anonymous English language introduction at the beginning of the Kashmir edition, Jayaratha's commentary is partly aimed at correcting the unknown commentator of the NSA "who has studied and quoted from the Vārtika and the Rasamahodadhi". A reading of the text supports this view and it also explains why Jayaratha quotes so liberally from the Rasamahodadhi as if to establish his own superior mastery over the text. One purpose of Jayaratha's commentary was therefore to ridicule and discredit other misleading glosses and authors such as Śrīmadallaṭa who are only interested in "the sale of mantras and the acquisition of worldly goods".[114]

Jayaratha does not identify the opponents at whom he tilts,[115] and perhaps this encouraged his unreserved attacks upon them. He denounces their works, their methods and their motives. At one point he is so carried away that he cannot stop his criticizing even when he has resolved to cease. He tolerates fools badly and believes that other commentators say what they do because they can so freely get away with it, whereas he, Jayaratha, is in possession of the real hidden meanings.

Though it is often difficult to follow the path of his invective, these outbursts of spleen season the commentary and permit a glimpse of Jayaratha's personality. One gathers that Jayaratha probably was right, because in the view of the modern reader, his exegesis seems consistently more straightforward and sensible than the contrived interpretations he says his opponents presented. He is argumentative, as gurus probably were and one can imagine Jayaratha in the thick of every scholarly controversy of the day. But for all his knowledge, he seems self-righteous. In reading the commentary one receives the impression of a defensive and cantankerous man who expected the deference of others, but probably provoked instead the jealous and sniping emnity of rival gurus.

114. *Commentary to I:102.*

115. *One may presume that Jayaratha's contemporary readers knew precisely at whom he was aiming his criticisms.*

In the process of refuting the opinions of others, Jayaratha's other declared purpose was elucidating the true meaning of the NSA. One suspects, however, that he reads into the text much more than was intended by the original anonymous author. He fortifies the verses with philosophic concepts that deepen the spiritual and intellectual content. To read the text on its own and to read the text with commentary is tantamount to reading two different texts, and though it may seen an unjustifiable liberty on the part of the commentator, the practice falls well within the traditions of Hindu exegesis.

Jayaratha frames the verses of the "Nityāṣoḍaśikārṇava" in a philosophy and symbolism that expands their inherent meaning and thereby draws this text into that rich sphere of Kula Tantrism that was so important to medieval Kashmir.

C. Dating and Provenance of the Text

If Īśvaraśiva (9th C) was indeed a commentator of the Vāmakeśvara Tantra, it implies a very early date for the composition of this text. The assertion[116] is made on the basis of a passage from Jayaratha's commentary[117] which reads: "the drawing out of *Cakrāsanavidyā* cannot be resolved in favour of Śrīmadīśvaraśiva anymore than Rājānakalyāṇa". Unfortunately, one cannot agree that this is the obvious and only interpretation of that passage since Īśvaraśiva may have extracted that mantra in relation to a quite different text and therefore one cannot depend upon it as an argument in favour of so early a date of composition. Moreover, had it been commented upon by the eminent Īśvaraśiva, one would expect Abhinavagupta to have at least quoted from the text...,[118] something which he did not do.

The facts at hand for speculation on the date of the text are few and are the following:

116. *Goudriaan, Hindu Tantric and Śākta Literature, p. 60.*

117. *Commentary to VT I:88. See note 92 of the translation.*

118. *It is Goudriaan who points out that the VT is not referred to by Abhinavagupta. (Ibid., p. 60.)*

The earliest extant commentary is that of Jayaratha whose life is presumed to have spanned the end of the 12th and the beginning of the 13th centuries. As he is more likely to have commented on a work of established repute than any contemporary text, we may conjecture that the work was in circulation by AD 1100 and that it was therefore composed not later than the 11th century.

Secondly, one knows that the VT was written after the Rudrayāmala since the VT makes two direct references to this often quoted scripture.[119] But as Goudriaan says, the RY is the most "mysterious of all Yāmalas"[120] since it is difficult to be sure of what the contents of the original RY actually were. It seems improbable that it is the same text that has now assumed the name of Rudrayāmala Tantra.[121] If Pandey is correct and the Parātriṃśika was originally the concluding part of the RY,[122] then the RY was in existence by AD 1000 because Abhinavagupta wrote a commentary on the Parātriṃśika which was probably composed very much earlier - although no historian ventures a guess. Consequently, although we know that the Vāmakeśvara Tantra was written after the Rudrayāmala the knowledge gives one no prior limit on the period of its composition.

Thirdly, Abhinavagupta (alive in AD 1000) and his works bear no witness to the existence of the VT. In view of the Vāmakeśvara's subsequent importance this suggests that the VT had either not yet been composed, or was still only a little known contemporary text. This absence of any reference by Abhinavagupta to the Vāmakeśvara is the strongest evidence for dating this text to the 11th century, but it is obviously not conclusive since the text may well have been composed elsewhere much earlier and introduced into Kashmir only in the 11th century. At the same time, one should bear in mind that Abhinavagupta did not reside exclusively in Kashmir and it is possible that there was a much more rapid circulation of scriptures than one imagines due to the custom of making pilgrimages.

119. *There are explicit references to the Rudrayāmala in I:84 and IV:59; there is also an implicit reference in I:15.*

120. *Ibid., p. 47.*

121. *Ibid., p. 47*

122. *Pandey, Abhinavagupta, p. 553.*

Taking into consideration the contents of the text itself and its concentration on the Goddess Tripurasundarī; the uncompromised Hinduism and the coherent and mature quality of the text (especially as compared with the KCT), it does not seem probable that it was composed earlier than the 10th century. For the reasons outlined above, one inclines to the 11th century as the most likely period for the composition of the text.

On the question of the provenance of the NSA, the text per se does not have that philosophic and speculative bias apparently associated with Kashmir schools. Like the KCT it is rather more practical in its approach having all its philosophic colour added to it by Jayaratha. In light of the little we know of the origins of the Kula School, this suggests a provenance for the NSA outside of Kashmir, whereas the Yoginī Hṛdayam with its more theoretical orientation is a work that seems likely to have been composed in Kashmir itself. But whether or not the origins of the Nityāṣoḍaśikārṇava can ever be determined, there is no doubt that the text has gained its enduring influence from its association with the Kashmir school of Kula Tantrism.

PART II. TRANSLATIONS

1. Introduction to the Philosophy of the Texts

An attempt to explain the philosophical terms as they occur in the texts has been made in the footnotes to the translations. The aim of this section is to provide a broader framework in which to place the key philosophical concepts fundamental to an understanding of the texts.

Although a Śākta world view exists, there exists no specifically Śākta philosophical system - in the sense of a coherent metaphysics. Such Śākta philosophy as does exist appears to have grown out of Śaivism (and/or Vaiṣṇavism) and in the case of those Śākta texts oriented towards Śaivism, the chief difference between a Śākta and a Śaiva text may often only lie in the degree to which the Absolute is denominated as feminine or masculine. Thus, in the terms of simple psychology, the Divine Being in Śaktism and Śaivism is respectively viewed as mother figure and father figure - although many Hindus would acknowledge that in the final analysis the Absolute is sexless and without attributes.

The Kulacūḍāmaṇi and the "Nityāṣoḍaśikārṇava" are both Śākta texts and they therefore concentrate on the worship of the Mother Goddess. To those who elect to see in Her the be-all and end-all of existence, She is the maternal principle which creates, sustains and destroys the universe. As a consequence of these functions, the Śakti or Devī does not present a uniformly beneficent aspect. Like a human mother She can threaten and punish as well as love and nurture - aspects which are contrasted in her Pārvatī and Kālī manifestations. But since She is considered by her devotees to be the active cause of the entire universe, it is nevertheless through Her that they strive to escape from the trammels of rebirth.

Choosing to worship the dynamic or Śakti aspect does not mean that the static or Śiva side is denied. Rather, Śāktas focus on Śakti in the search for liberation just as Śaivas do on Śiva. Both Śaiva and Śākta cults, however, acknowledge that the divine nature

has two aspects which inhere in one another as One Being. Śiva cannot be separated from Śakti, nor Śakti from Śiva. If there is an apparent divergence, it is not a true Śiva-Śakti duality, but a semblance of duality that results from a speculative distinction between pure consciousness and self-reflective consciousness.

As the Śiva and Śakti cults may represent no more than a cultural or psychological predisposition to view the divine nature in one rather than the other equally acceptable form, there is no inherent antagonism between the sects and one is not surprised to find that the philosophic infra-structure of Śaktism owes much to the Śaiva philosophy from which it is presumed to be derived.

It is the Śaiva philosophy of Kashmir that provides the most appropriate background for an understanding of our texts, although it is very possible that the KCT and the main text of the NSA were originally composed independently of any Śaiva influence whatsoever. Nevertheless, the NSA maintains a link with Kashmir Śaivism in so far as the earliest extant commentary on it was written by the Kashmir Śaiva author Jayaratha.

The traditional kinship between Kashmir Śaivism and Śaktism is apparent from the time of the earliest writers of the Kashmir Śaiva school. It was the commentator on Somānanda's Śivadṛṣṭi (9th C) who remarked that the Śāktas are "*śvayūthyas*", i.e. persons who belonged to the rank of Śaivas like himself.[1] It seems as though Kashmir Śaivism readily embraced the Śākta viewpoint, although it does not follow that all aspects of Śaktism are derived from Kashmir Śaivism. Indeed the Vaiṣṇavas had their own interpretations on the subject and the same ideas - under differing names - extend into Buddhism. Unfortunately, in the absence of an authoritative survey of the many Śākta and Kashmir Śaiva texts and schools, it is impossible to specify their relationship to one another. All that one can assuredly affirm is that there exists a relationship between Śaktism and Kashmir Śaivism; that this relationship is clearly evidenced in the commentary to the NSA and that the ideas of Kashmir Śaivism are equally compatible with the Kulacūḍāmaṇi Tantra.

1. *Pandit, Kashmīr Saivism, p. 94. The expression "śvayūthyas" is mistaken; the author must have intended "svayūthyas" meaning "a relation" or "one's belongings".*

The Trika or Pratyabhijñā school of Kashmir Śaivism[2] to which much of Śaktism appears to be indebted represents a strict non-dualist viewpoint. This non-dualism, however, is a philosophy that differs in a significant respect from the better known *advaita* standpoint of Vedānta. In Vedānta there exists only the *brahman*. All else that appears to exist is *māyā* or illusion issuing from the fundamental ignorance of one's true nature. This leads to the attitude that the universe and all that it comprises is unreal.

Kashmir Śaivism, on the other hand, maintains a paradoxical position. It professes that nothing but Śiva exists (or the union of Śiva and Śakti as Paramaśiva) and also believes that the universe is truly real as the manifestation of his dynamic or Śakti aspect. The universe represents the totality of processes and modifications of Śiva's existence-essence. All that which exists (appears to exist from the Vedāntic viewpoint) does actually exist in Kashmir Śaivism if only because it exists as a real <u>experience</u>. The fact that the One Śiva-Śakti essence lies behind the multiplicity of being does not detract from its reality. In one sense, Vedānta emphasizes the "what" that exists, whereas Kashmir Śaivism is very much concerned with Existence as "existing". As a result, the Supreme Being not only transcends the universe, but is also immanent within it whilst remaining ever one and the same Being. The transcendent mode of the Supreme Being is perceived as Śiva and the immanent mode is perceived as Śakti.

In this way Kashmir Śaivism integrates the world experience with a monistic position that involves an interesting threefold dynamic as its outcome. Essentially there is the One and nought but the One, yet the all-embracing One has the above mentioned bi-polar aspects which eternally inhere in one another. From this "duality" there develops a dynamic trinity since the one whilst remaining One can be simultaneously perceived in two aspects, and the two whilst remaining as two aspects can be resolved into the One.

The nature of ultimate Reality is said to be beyond the power of mind to conceive and speech to express, but as Kashmir Śaivism and

2. *There exist also the Spanda and Krama schools of Kashmir Śaivism but there is no reason here to expound on the differences between them. The Trika is certainly the best known.*

Śaktism hold that the noumenon and phenomenon are the two equally valid aspects of the Ultimate Reality, the Kashmir Śaiva or Śākta does not have the difficulty of the Vedāntin in accounting for the existence of *maya*. For the Kashmir Śaiva or Śākta, the world exists as the Śakti or dynamic aspect of the Absolute Śiva and the outcome of adopting a different approach significantly alters attitudes and religious practices. The Vedāntin who sees the world as fundamentally illusory may seek to turn away from it towards that *brahman* which he recognizes to be the only true reality. On the other hand, because the Śākta (or Kashmir Śaiva) values the universe as the dynamic expression of the Supreme Being, he does not look upon its manifold attractions as a delusion because for him Śākta Tantrism integrates *māyā* into the path of liberation.

The difficulty for human nature is that divine dynamism or "Śakti" so involves the individual in the course of world experience (*pravṛtti*) that the ensnared soul is no longer able to perceive the divine unity which underlies all things. By turning back along the self same course (*nivṛtti*), however, the adept can attain that state in which the dualisms of experience such as "inner-outer", "subject-object" and so on are re-integrated into a quiescent unity. Thus the Śākta begins with a natural attitude of world acceptance that allows him to use the universe and all that it comprises as the very means by which he returns to its source.

As a consequence, there is nothing intrinsically inappropriate in using the five notorious "Ms" - wine, meat, fish, grain and sexual intercourse[3] as part of religious practice. On the *śākta* premise almost anything can serve as a means to God and all depends on one's state of mind or the degree of consciousness that one directs to the rites. Engaged in without the proper awareness and attention to their underlying divine nature, the rituals are at best fruitless and at worst destructive, whereas the very same actions performed with a proper recognition of their true nature serve as the channels through

3. <u>*Madya, Māṃsa, matsya, mudrā and maithuna.*</u> *In Kashmir Śaivism wine, meat and sexual intercourse are the only three in ritual use;*

which one's spirit is released from a one-sided evaluation of reality. The end result for the adept who steadfastly performs in this way is that he sacramentalises the world and begins to look on all things as divine. Bhāskararāya quotes the Yoginī Hṛdayam (III:208) as saying that "whether he drinks or dances or vomits or eats or meditates on the supreme unity, let him follow his own inclinations in peace", and he adds that "the desired objects of those whose minds are absorbed in contemplation are necessarily righteousness".[4] Due to total acceptance of the worth of the universe, some Tantric adepts will undertake practices that seem even more socially unacceptable than the five "Ms".

A justification for many of the unconventional acts undertaken in the name of spirituality - seen by many as degrading - is the conquest of inhibitions which deny to the darker side of existence an equal reality with what is good and beautiful. By going against the grain of the natural (e.g. meditating whilst seated on a corpse), these certain adepts seek to master feelings of repulsion that block an appreciation of the complete universe as the expression of divine nature. As Dimock has pointed out, it is an old homeopathic principle[5] which resorts to fighting fire with fire. "Devilish" blocks and inhibitions are exorcised by means of a ritualized confrontation. Armed with mantras, *mudrās* and *maṇḍalas* etc., the *vīra* or hero faces what is taboo and disarms its power over him by releasing the dangerous anti-social instinct within a prescribed ritual framework that effectively tames the "demon". Such Tantric practices fulfill a function which psychologists such as Carl Jung might judge to be psychologically healthy. Jung himself would probably have welcomed a Tantric cult where

> under the restriction of the taboo, one can do certain things otherwise impossible... where one can get safely and religiously drunk, not to speak of kissing our neighbour's wife.[6]

4. *Lalitā-Sahasranāman, (Epithet 844), p. 326.*

5. *E.C. Dimock, The Place of the Hidden Moon (Chicago: University of Chicago, 1966), p. 53.*

6. *C.G. Jung, Dream Analysis: Notes of the Seminar Given in 1928-1930, ed. William McGuire, Bollingen Series 99, (London: Routledge and Kegan Paul, 1984), pp. 399-400.*

As always, the sine qua non of success in these sometimes hazardous rituals is a properly directed consciousness, for without it, the adept falls ever deeper into the meshes of *māyā*. Consequently many rather more conventional adepts will shy away from these audacious paths. Yet all Śākta - and probably all Kashmir Śaiva followers - will admit that the world and the human inclinations of those who live in it are valid instruments by which one sublimates an inferior awareness into a higher realization of the divine ground of the universe. By repeatedly redirecting his consciousness from the lower to the higher, the aspirant becomes more and more permanently imbued with the awareness of the triple identity between himself, the universe and the Supreme Being[7] into which he ultimately hopes to be transformed.

If consciousness plays such an important part, it is because Kashmir Śaivas and Śāktas believe that Śiva is nothing but pure consciousness or *cit*. His Śakti is also nothing but consciousness as *citi*, but it is a consciousness that takes the form of the consciousness of being conscious, i.e. self-consciousness. The consciousness of Śiva is pure and static, whereas the self-consciousness of Śakti is dynamic because self-consciousness or "I-ness" contains the seed of volition from which all activity and the world process originates. However, Śiva and Śakti - Consciousness and Self-consciousness - forever remain the inseparable concomitants of the One Divine Being.

The endeavour of the adept to realize his identity with the universe as well as with the deity is not just a fanciful identification, but is said to be a real one in which the microcosm of the individual man (*nara*) corresponds to the macrocosm of the universe. What exists in the one exists homologously in the other and vice-versa. The consequences of this belief are profound since it means

7. *Expressed in Kashmir Śaiva terms as "Śiva, Śakti, nara"; a concept which also confers the name of the "Trika system" on this school of thought. (Gonda, Medieval Religious Literature, p. 161 no. 54.)*

that there are no barriers between the subjective world of the individual and the objective cosmos. One can penetrate to the bounds of the universe by withdrawing into the deepest levels of the Self for both macrocosm and microcosm have equivalent structures and psycho-physical forces. If the macrocosm and microcosm are homologous, it follows that they are also inter-manipulative and this provides a rationale for the operations of magic and sorcery. On this basis, all that one needs to know in order to exercise supernatural powers is the correct correspondences between microcosm and macrocosm.

The identity of microcosm and macrocosm as the key to occult powers accounts for the keen interest of some adepts in the acquisition of *siddhis*, for they are magical attainments that allow the magician to manipulate the outer world as easily - theoretically - as his own thought world. However, his ability to do so appears to depend on the degree to which he has realized his personal identity with the Cosmic Man or Cosmic Woman.

The adept who strives after these attainments for their own sake is often frustrated in his other goal of Oneness with the Supreme Being for there always exists the danger that he may use the supranormal faculties as a means of extending his personal power. In such a case, instead of depotentiating his ego and losing his personal identity in the unity of Śiva and Śakti, his increased powers and awareness only serve to aggrandize falsely his fragmented and limited self.

The micro-macrocosmic identity has awesome implications for not only is Śiva one with Śakti manifesting as the universe, but also, man as part of the universe is an image of that universe, i.e. he is identifiable with the Śakti who is always one with Śiva. Put another way, man's psycho-physical structure is equivalent to Śiva and Śakti and whatever is going on "out there" is going on within. It would in fact be correct to conclude that there exists nothing but one's own consciousness as Śiva/Śakti. This consciousness is not a personal ego consciousness, but an impersonal collective consciousness which projects the entire universe and one's individuality within it.

The fundamental premises that underlie Kashmir Śaivism and the Śaktism of our texts are the following:

1. An uncompromising monism in which nought exists but the One Supreme Being designated as Paramaśiva, Paramāśakti, or the *brahman*
2. The "One" is a kind of pulsating unity that reveals a cosmic aspect - Śakti
3. The diverse cosmos is truly Real
4. Consciousness is of the nature of Śiva-Śakti
5. Identity of microcosm and macrocosm, i.e. the identity of man (*nara*), the universe (Śakti) and Śiva.

The basic concepts outlined above are really more in the line of profound intuitions or yogic revelations than philosophic axioms and it would be misleading to suggest that they are in any way unique to Kashmir Śaivism and the Śaktism of our texts. On the contrary, they are part of the wisdom of many Hindu (and Buddhist) schools and these ideas are foreshadowed and sometimes explicitly stated as far back as the Ṛg Veda and the Upaniṣads. Their importance here lies in the fact that they are key concepts and starting points for Kashmir Śaivism, Śaktism and probably most of Tantrism. The development of mantras, *cakras*, *pūjās* and such ritual practices as *cakrapūjā* and Kuṇḍalinī yoga rest upon these fundamental principles.

After looking at some of the general principles underlying the Kulacūḍāmaṇi Tantra and the "Nityāṣoḍaśikārṇava", we will now turn to some specific expressions occuring in the texts which deserve to be singled out for special comment. These terms also share common ground with Kashmir Śaivism. In translation the expressions have usually been left in Sanskrit, either because they are peculiar to Śākta or Kashmir Śaiva philosophy and are therefore too long or difficult to translate, or because they are such ambiguous terms that no single translation is altogether satisfactory.

Few expressions are more ambiguous than the word *kula*. *kula* It appears repeatedly in the KCT and the NSA and the difficulty is to decide which of the many connotations of the word is most appropriate in the particular instance. Listed below are a number of quotations from the KCT and the NSA on the usage of the terms "*kula*" and although "Śakti" and "proper, correct" happen to be two of the principal meanings of *kula*, it can be judged from the quotations that these simple translations are not always satisfactory.

Kulacūḍāmaṇi Tantra:

1. Having got up early and bowed to the *kula* tree I:33
2. First meditating on the *kula* from the *Mūlādhāra* up to the *Brahmarandhra* I:34
3. having driven away the *kula* demon, the *sādhaka* should worship the *kula* venue II:14
4. Taking up the proper *kula* behest II:36
5. and the Śudra woman who is the ornament of *kula* III:16
6. They are to be worshipped by all the excellent *kulas* who have given up their egoism III:50
7. he should offer one half of it to the *kula śakti* IV:65

"Nityāṣoḍaśikārṇava"

1. She is bobbing in the very highest consciousness that is the nameless *kalā* of *kula* nature Commentary to I:10
2. By means of this *vidyā* one protects oneself. Hence it is called the *kula vidyā* I:87 and Commentary
3. By "according to the *kula* ritual" is meant by meditation on the supreme non-duality Commentary to II:74-75
4. The worship of the goddesses should be done with those things declared to be *kula* (wine, meat etc.) Commentary to II:74-75
5. On leaving behind the *kula* body absolute fullness is established at the *akula* level Commentary to IV:14
6. Because of being in the *kula* which is the essence of the Self, the fourth interpretation is designated by the word *kaulika* Commentary to IV:33
7. She is also participating in the satisfactions that arise in experiencing the *kula* plane Commentary to IV:15-16
8. abandons the *kula* and then proceeds to the supreme male who is without particulars and attributes and is devoid of *kula* nature IV:14

Part of the ambiguity may stem from the possibility that the term *kula* was adopted from Buddhism. B. Bhattacarya says that "the large number of interpretations of the word shows unmistakably that the Hindus were not certain about the meaning of it".[8] Bhattacarya implies that the Hindus borrowed the term *kula* from Buddhism. In Buddhism, the root meaning of *kula* as "family" or "grouping" is applicable for it precisely refers to the families of the five Dhyāni Buddhas. In the above contexts, however, the translation "family" is not at all helpful and is rarely appropriate in Hindu texts. If Bhattacarya's premise that - imprecise connotations point to a borrowed concept - is correct, then the ambiguity of the term *kula* is adequately accounted for since there is no doubt that *kula* has any number of meanings of which Pandey lists at least a dozen.[9]

Of the various interpretations of *kula* one judges the following to be particularly important in relation to our texts:

1. In the Kulacūḍāmaṇi Tantra, *kula* is often used as a proper name of the cult to which these texts subscribe,[10] or as a substitute for the adjective "Śākta", i.e. that which relates to the cult of Śakti. In these contexts the term usually refers to objects and people sacred to the cult and is often employed in an alliterative fashion to lend poetic rhythm to the text - as in the following example:

> The *sādhaka* should not reveal the *kula* flower, the *kula* object, the *kula pūjā*, what is *kula* and non-*kula*, the guru who is the Lord of *kula*, the *kula* garland, the *kula cakra* and the *kula* meditation. KCT VII:56-57

One of the above quotations which corresponds to this usage is: "Having got up early and bowed to the *kula* tree".

2. Of the many meanings of *kula* given, but not expounded upon by Pandey, two of the more metaphysical ones state that *kula* means the "ultimate reality"[11] and "the objective world and the power, the

8. B. Bhattacarya, Buddhist Esoterism, p. 81.

9. Pandey, Abhinavagupta, pp. 594-97.

10. Often the Kula doctrine is referred to as Kaulism.

11. Ibid., p. 595.

Śakti".[12] These definitions refer respectively to transcendent reality and immanent reality pointing thereby to a meaning which is perhaps a common denominator for all the definitions of *kula*. If *kula* is both the "ultimate reality" and "of the world", the term indirectly refers to that union of Śiva and Śakti which lies beyond all manifestations - which elsewhere Pandey says is the "most essential feature of the *kula* system".[13] Pandey further remarks that *kula* is called "*piṇḍa* because all that is manifested has its being in it in an undifferentiated state".[14] It is the ultimate principle which is "beyond the categories of Śiva and Śakti and is asserted to be that in and from which [the] entire universe arises and in which it merges back".[15]

The commentary to the NSA mentions "being in the *kula* which is the essence of the Self"[16] and for Śāktas and Kashmir Śaivas the Self means that Oneness of Śiva and Śakti which man is. In his commentary to Chapter IV Verses 74 and 75, Jayaratha explicitly states that non-dualism is at the root of *kula* when he says that "'by according to the *kula* ritual' is meant by meditation on the supreme non-duality".

However, the term also strongly conveys the notion of the experience of non-duality which in Kashmir Śaiva terms is the realization of the Oneness of God, the universe and man. The KCT says that *kulas* are those "who have given up their egoism",[17] i.e. those who have merged their individuality into the unity of Śiva and Śakti. It seems likely therefore that one of the fundamental connotations of *kula* is realization - not just intellectual appreciation - of supreme non-duality. Since non-duality is the ground of the universe, all things become *kula* as soon as their divine nature is truly realized. This broad interpretation partly accounts for the multiple uses of the word in the texts. Examples of such usage from the above quotations would be: "Having driven out the *kula* demon, the adept should worship the *kula* venue" and "Because of being in the *kula* which is the essence of the Self" etcetera.

12. *Ibid.*, p. 595.

13. *Ibid.*, p. 584.

14. *Ibid.*, p. 597.

15. *Ibid.*, p. 598.

16. *Commentary to V:27-33.*

17. *KCT III:50.*

3. When *kula* does not carry the all-encompassing connotation of non-duality, then *kula* can more specifically represent the immanent reality of Śakti as opposed to the transcendent reality of Śiva who is consequently referred to as "*akula*". It is just this immanent reality that Śāktas particularly worship and the fact that their form of worship is known as the *kula* doctrine, or Kaulism, favours the more precise interpretation of *kula* as that creative aspect of the Absolute omnipresent in the universe. Examples are: "On leaving behind the *kula* body absolute fullness is established at the *akula* level" and "She is also participating in the satisfactions that arise in experiencing the *kula* plane".

4. The term *kula* is used even more precisely both as a synonym for Śakti the Supreme Goddess and as a synonym for Kuṇḍalinī in the sense that "*kula* means the road of *suṣumnā*".[18] N. Bhattacaryya seems to restrict entirely the meaning of the word *kula* to Śakti,[19] but unfortunately this single interpretation does not properly account for all the extended usages of the word. "First meditating on the *kula* from the *Mūlādhāra* upto the *Brahmarandhra*" is an example of this fourth usage.

The above four interpretations of *kula* seem to be the most relevant to an understanding of the KCT and NSA texts. It should be borne in mind, however, that the meanings are not mutually exclusive for several connotations may be present at any one time. The difficulty with *kula* is that it is a multi-faceted and evocative term which ultimately yields its meaning on an intuitive level that is beyond the scope of any - or even all - definitions to fully express.

kalā

There are similar difficulties with another wide ranging term that occurs regularly in the "Nityāṣoḍaśikārṇava". The word is *kalā* and Monier-Williams gives its basic meaning as a "small part of anything". This definition relates *kalā* to another standard meaning which is "digit" or a one-sixteenth part of the moon's diameter. In the commentary to Chapter V Verses 45 and 46

18. *Lalitā-Sahasranāman*, p. 3.

19. *N. Bhattacharyya*, Śākta Religion, p. 124.

of the NSA where a degree of lunar symbolism occurs,[20] this second standard usage comes up with the comment that "the seventeenth *kalā* is the one whose essence is to produce nectar".[21]

In relation to the number sixteen, *kalā* can also refer to the sixteen vowels of the Sanskrit alphabet from short "a" to *visarga* as happens in the commentary to Chapter IV Verse 58. However the word *kalā* can also occur in connection with the numbers ten and twelve as in the ten *kalās* of fire and the twelve *kalās* of the sun.[22]

Singh defines *kalā* as "limited activity"[23] and elsewhere he expands on the definition by saying that *kalā* is that "aspect of Reality by which it manifests as power for evolving universes".[24] As the word still carries the basic meaning of "small part" or "digit", *kalā* may be understood in another way as a primary unit or quantum[25] of energy that aggregates into the universe. Thus the concept of *kalā* combines the distinct notions of activity and of limited extension. Since activity or motion and limited extension or position are so intrinsically correlated in the physical world, the term *kalā* carries strong physical overtones. However, it is also meta-physical as the concept of *kalā* extends to even the most subtle and incorporeal forms of being. The only being in whom *kalā* is completely absent is the *brahman* (Paramaśiva or Paraśakti). With the above connotations in mind, the verse

20. *The seventeenth kalā is mentioned as the quintessence of the traditional sixteen kalās of the moon. This is an example of a practice that often adds a supernumerary to a traditional Hindu classification. Another example would be "turīyātīta" in addition to the four conventional states of consciousness (jāgrat, svapna, suṣupti and turīya). (Jan Gonda, Change and Continuity in Indian Religion (The Hague: Mouton and Co., 1965), p. 124.*

21. *The nectar produced is of a mystical nature.*

22. *Lalitā-Sahasranāman, p. 248.*

23. *Vijñānabhairava, p. 87.*

24. *Kṣemarāja, Pratyabhijñāhṛdayam: The Secret of Self-Recognition, 3rd rev. ed., trsl. and notes by Jaideva Singh (Delhi: M. Banarsidass, 1980), p. 20.*

25. *A quantum is a fixed amount of entity which is such that all other amounts of that entity occuring in physical processes are integral multiples thereof. Chambers's 20th Century Dictionary.*

"swaying in the vast wave of *kula kalās*"[26] suggests that the Goddess is the sum and essence of the vast universe of energic entities.

ṣaḍadhvan

Kalā features equally with *varṇa* as the first stages in the twin paths of actualisation known in Kashmir Śaivism as the *ṣaḍadhvan*. The two parallel paths simultaneously represent the process of creation in the direction of Substance and in the direction of Form.

Substance is simply understood as matter, i.e. that which in its various states (solid, gaseous, liquid etc.) impinges on the senses. Form, on the other hand, may be associated with matter, but is not matter. In Kashmir Śaivism, form is essentially the result of the Speech activity of the mind which projects form onto the data of perception. Hindu philosophers generally believe that mind actually falls within the realm of Substance, and that Speech[27] is abstract and eternal.[28] Speech, therefore, is not a product of the mind, but is an independant creative factor that operates through mind. Without the natural concomitant of Speech, conscious thought processes are virtually inconceivable. Through language, Speech identifies and relates the data of experience with the result that entities are identified by nouns; their activities are predicated by verbs; their qualities are attributed by adjectives and adverbs, and their relationships are established by prepositions. Speech establishes the "what" and "how" of existence and is as essential a creative factor in the universe as is the material substance of which the universe is said to be made. The importance of the "word" in St. John's Gospel shows that the recognition of language as creative force is not altogether absent from Western culture. In certain other societies, it is well known that a person's name is directly linked to his vital essence and must be kept secret. Along with most Hindu philosophers on the subject, Kashmir Śaivas do not relegate Speech to an inferior existential category, but recognize it as the creative channel by which form is conferred on amorphous substance.

26. *NSA I:10.*

27. *Capitalised to indicate that it is speech not in the vocal articulated sense, but Speech in the most abstract form.*

28. *One of the Sanskrit words for "letter" - akṣara - means both letter and eternal.*

(There is an interesting parallel here in the use of mathematical language through which modern physicists give "form" to the otherwise inconceivable sub-atomic particles and macrocosmic forces. In quantum physics certain effects can be said to exist chiefly by virtue of being mathematically described.)

Therefore, for Kashmir Śaivas *vāc* or Speech (language) is as important as *artha* or Substance, and both represent the *adhvanī* or paths through which the world experience evolves. It is another way of stating the basic Śiva-Śakti reality. In *ṣaḍadhva* terms, Śakti stands for the path of Speech (*vāc*) and Śiva for the path of Substance (*artha*). Neither has priority over the other but both arise together out of a fundamental unity which is polarized by finite minds into two aspects. These aspects are the creative concomitants of the universe.

Although the process of world evolution is actually an infinite one, each path distinguishes three levels to correspond with the transcendental, the subtle and the gross. On the path of Speech, evolution proceeds from *varṇa* or letter on the most abstract level to *mantra* in the sense of mystic syllable on the subtle, and *pada* or word on the gross planes.[29] On the path of Substance, evolution proceeds from *kalā* - an abstract unity of activity, to *tattva* - principle of creation such as fire, air, mind etc., and *bhuvana* - actual dimensional world. Each level represents a further stage of differentiation away from the Absolute. Thus the two paths - each divided into three stages - account for the name *ṣaḍadhvan* or the "sixfold path".

The ideas of Speech and Substance further relate to the realms of Time and Space. Substance rests upon the concept of space since substance is deemed to be that which has some degree of extension. Although Speech or thought lacks spatial extension, it does have duration and thereby relates to the dimension of time. In this way, the concept

29. *Mantra and pada are occasionally given in reverse order by some writers; Pandey speaks of "varṇa, pada, mantra" whereas Singh agrees with the NSA. Pandey presumably takes mantra to mean not a mystic syllable, but a sacred formula containing a number of syllables or words. In this case pada would be taken as a constituent of mantra.*

of *ṣaḍadhvan* concisely sums up the constituents of the world experience - Speech and Substance, plus the determinants of Space and Time.

prakāśa
vimarśa

There exist other pairs of metaphysical concepts that feature in the commentary to the NSA. Chief of these are the terms *prakāśa* and *vimarśa* which apply both at the transcendental level of Absolute Reality and at the immanent levels of cosmic and personal experience.

At the highest level *prakāśa* is the equivalent of the transcendent Śiva, just as *vimarśa* is equivalent to transcendent Śakti who represents the potency of Śiva to manifest as the universe. *Vimarśa* "used with reference to the Universal Self, stands for that power which gives rise to self-consciousness, will, knowledge and action in succession".[30]

On the level of the already manifested Universe in which Śakti is immanent, *prakāśa* refers to the objective ground of the universe just as *vimarśa* is the power inherent in all cosmic forms of manifestation. In the words of Pandey,

> *prakāśa* is used for that aspect of the immanent Ultimate which serves as a substratum for all that manifests... [and] the word *vimarśa* stands for that aspect which is simply a power.[31]

Put yet another way, the noumenal aspect is called *prakāśa* and the phenomenal aspect of the Supreme Being is called *vimarśa*.[32]

According to Pandey *prakāśa* and *vimarśa* recur again on the level of the individual in the sense that *prakāśa* is the Self that contains residual traces acted upon by the intelligent, self-consciously ordaining *vimarśa* aspect of the personality.[33]

30. *Pandey, Abhinavagupta, p. 327.*

31. *Ibid., p. 329.*

32. *Pandit, Kashmir Saivism, p. 205.*

33. *Pandey, Abhinavagupta, p. 325.*

As with the terms *artha* and *vāc* in the *ṣaḍadhvan* concept, it can be seen from the above definitions that *prakāśa* and *vimarśa* are intimately connected with that basic Śiva-Śakti non-duality which is one of the keystones of Śākta and Kashmir Śaiva speculations in general. The significant difference here is that the terms *prakāśa* and *vimarśa* emphasize the nature of Absolute Reality in terms of light.

Prakāśa means "shining, splendour, manifestation etc.", thereby equating manifestation with "shining". Indeed the Sanskrit verb *ava* + *bhās* (√ *bhās* - to shine) also means "to manifest" since light serves to reveal. *Prakāśa* is therefore the pure effulgence or self-luminosity of that which exists. The dictionary meanings of *vimarśa* include "consideration, reasoning, intelligence, reflection" which in relation to *prakāśa* give the connotation of the light of autonomous, self-conscious intelligence or "pure I-consciousness of the highest Reality".[34]

Thus, to the traditional Hindu concept of the Absolute in terms of Existence, Consciousness and Bliss, Kashmir Śaivism gives additional importance to Light. The result is that Being and Consciousness are perceived as imbued with Light and the union (*sāmarasya*) of the two is radiant Bliss.

There exist three other pairs of concepts characteristic of Kashmir Śaiva thought that should be singled out as relevant to the translation of the NSA in particular. Like *prakāśa* and *vimarśa* they also relate to the basic Śiva-Śakti dyad.

vācaka
vācya

Of these pairs the terms *vācya* and *vācaka* are very important. They respectively mean "that which is named" and "that which names". The "that which is named" relates to the Śiva, *prakāśa* or *artha* side of experience in the same way as "that which names" denotes the Śakti, *vimarśa* and *vāc* aspects. Thus, *vācaka* is the naming function of Speech or language which confers "form" upon *vācya* - the named, indiscriminate data of experience.

34. *Kṣemarāja, Pratyabhijñāhṛdayam, p. 125.*

"There is no difference between the name and what is named by it".[35] "*Vācya/vācaka*" represent a more explicit way of restating the *ṣaḍadhvan* concept exclusively in terms of Speech.

pramātṛ
prameya

Pramātṛ and *prameya* are a pair of concepts which relate to the function of authority or true knowledge (*pramāṇa*). The *pramātṛ* is he who measures out, ordains, or truly knows, just as *prameya* is that which is ordained, measured out or known. By extension, the concepts assume the philosophical connotations of Subject and Object - in the sense of a conscious ordaining self (*pramātṛ*) in relation to the not-self (*prameya*) which in various ways it manipulates. Subjects are "knowers" or "experiencers" who "have the power of devouring (i.e. assimilating objects of experience to consciousness)".[36] The idea of consciousness integrated into an experiencing Subject extends from the impure upto the purest levels of creation.

At the material level the lowest category of "experiencers" or "knowers" (such as man, dog, cat) are constituted beings (*sakala*), i.e. they are made up of *kalās*. Less bound by the finite world and less grossly material are the *Pralayākalas* who are rid of *karma mālā* but are still subject to *aṇava* and *māyīya mālās*. On the scale above the *Pralayākala* subjects, there is such an attenuation of the *kalā* element that one is effectively in the spiritual sphere. Herein the experiencing subjects ascent in godlike purity from *Vijñānākala, Mantra, Mantreśvara* and *Mantramaheśvara*[37] to end in the

35. *"Yogaśikhopaniṣad", The Yoga Upaniṣads, ed. G.S. Murti, trsl. T.R. Srinivasa Ayyangar (The Adyar Library, 1952), p. 362.*

36. *Kṣemarāja, Pratyabhijñāhṛdayam, p. 88.*

37. *The actual classification of pramātṛs may differ in a few respects from one authority to another, but the following is a common one: Sakala and Pralayākala as defined above; Vijñānākala = Experiencer possesses knowledge, but is devoid of agency; Mantra = Experiencer of the universe in close relation to the "I"; Mantreśvara = Experiencer of the universe as only an aspect of the Self; Mantramaheśvara = "I-ness" predominates with only faint knowledge of the universe and Śiva Pramātā = Supreme Experiencer. (Ibid., p. 130.)*

Supreme Subject - or Experiencer par excellence - who is the *kalā*-less (*niṣkala*) Śiva Pramātā. (A similar gradation of ever more pure "experiencers" is found in the Christian concept of the nine hierarchies of angels.)

adhiṣṭhātṛ
adhiṣṭheya

Close in meaning but with a different emphasis from *pramātṛ* and *prameya* are the concepts of *adhiṣṭhātṛ* and *adhiṣṭheya* which usually refer to the jurisdiction of the Divine Ruler over his creation (*adhiṣṭheya*). The commentary to Chapter I Verses 42-56 says that "'it provides total bliss' which is to assert the lack of real difference between 'governor' and 'governed'" which implies that total bliss results from the full realization that man is essentially one with his Divine Overlord.

Pairs of concepts such as these can be increased by the addition of the terms "supporter" and "supported" (*dhātṛ/dhāteya*) and the non-philosophic *sādhaka* and *sādhya* distinction which refers respectively to the performer of the rite and the person for whom or often - with whom - the rite is performed. However, it is the pairs of concepts outlined above that are chiefly relevant to a philosophical understanding of the KCT and NSA.

It should be noted that these pairs often have a third linking concept. For example: the third uniting term for *prakāśa-vimarśa* is *sāmarasya* (blissful union); for *vācya-vācaka* it is *vāc*; for *pramātṛ-prameya* it is *pramāṇa*, and for *adhiṣṭhātṛ-adhiṣṭheya* it is presumably *adhiṣṭhāna* (basis, foundation or "standing over"). As a rule the concepts are used in pairs, but the third unifying postulate should always be borne in mind.

In the translation of the NSA where they mostly occur, these terms have usually been left in Sanskrit, not only because they are philosophical ideas specific to Kashmir Śaivism, but also for the sake of succinct expression. It must be evident that a pattern has emerged from these concepts. It is a pattern in which important factors of experience are distinguished into complementary aspects that ultimately derive from the fundamental Śiva-Śakti paradigm.

samāveśa

Attention is also drawn to the fact that in Kashmir Śaivism liberation is achieved not through *samādhi* but through *samāveśa*.[38] Kashmir yogins believe that *samādhi* relates to

> a superior type of dreamless state called *suṣupti* while *samāveśa* is either the fourth state of spontaneous revelation called *Turyā* or the still higher transcendental state named *Turyātīta*.[39]

Samāveśa means "merging" or "entering into" the Divine and the commentary to the NSA occasionally uses the expression "I merge myself" with this specific connotation. (See commentary to Chapter I Verse 1.) There are various means or *upāyas* to the final attainment.[40]

The first and least advanced means of achieving *samāveśa* is *āṇavopāya* which corresponds to *kriyā* yoga and depends upon external aids and rituals.

Śāktopāya is the second more elevated means and corresponds to *jñāna* yoga. It

> is concerned with those psychological practices that transform the inner forces and bring about in the individual *samāveśa* or inner immersion of the individual consciousness in the divine. In this mostly *mantra śakti* comes into play....[41]

Still more advanced than *śāktopāya* is *śāmbhavopāya* involving *icchā* yoga or the exercise of the will through mental concentration in order to realize one's true identity with the Supreme Being. "To realize the meaning of '*aham*'...is the main thing to be done by the pursuer of the *Śāmbhavopāya*."[42]

Yet of all the mergings into the Supreme Being, that which is no means at all is best. Since no method is involved it is called

38. *Commentary to VT V:27-33.*

39. *Pandit, Kashmir Saivism, pp. 211-12.*

40. *Commentary to VT V:27-33.*

41. *Kṣemarāja, Pratyabhijñāhṛdayam, p. 29.*

42. *Pandey, Abhinavagupta, p. 91.*

anupāya indicating that the state of immersion in the Divine is achieved spontaneously, intuitively and thus without effort. Naturally this represents the most desirable form of attainment, although some schools hold that *anupāya* is just a higher stage of *śambhava*. However, since in one case the result comes with a degree of effort and in the other case no effort is required, a clear distinction between the two seems to exist.

icchā, jñāna & kriyā

The concepts of *icchā, jñāna* and *kriyā* are found with varying connotations in more than one school of Hindu philosophy. In Śaktism and Kashmir Śaivism they are three of the five facets of the Supreme Śakti who remains eternally one with Śiva whilst simultaneously manifesting herself as the universe. The other two of the five aspects are consciousness (*cit*) and bliss (*ānanda*) and they may be said to represent the more "qualitative" modes of Śakti and therefore the qualitative modes of the fundamental Śiva-Śakti union. Consciousness and bliss also characterise the underlying nature of the phenomenal creation which is the expression of that same dynamic Supreme Śakti. The three aspects of *icchā, jñāna* and *kriyā* denote the more "instrumental" aspects of the Supreme Śakti.

Icchā represents the will to creation, i.e. the driving power or desire by which the creative momentum is sustained - its "life force" aspect; *jñāna* connotes all the mental and psychic activity which sets up relationships between perceiving subject and perceived object, i.e. through the "knowing" of it the universe exists; and finally, *kriyā* carries out or "actualizes" in the sense that it effects the action and interaction of concrete forms and bodies. Actually these three *śaktis* always operate together even though there is a predominance of one over the other depending on the stage of the creative process.

Since the five modalities of the Supreme Śakti are considered to be intrinsic to creation, they are a very important part of the philosophy of the schools with which we are concerned and each of the five, in its turn, can assume a seemingly distinct identity. One can speak of Jñāna Śakti, Icchā Śakti etc. as if they were goddess-like manifestations and the texts regularly do so.

paśyantī, madhyamā & vaikharī

In the same way as the concepts of *icchā-jñāna-kriyā* apply beyond the bounds of Kashmir Śaivism, so do *paśyantī-madhyamā-vaikharī*. In the Śākta school they represent the evolving aspects of the Supreme Śakti when considered in terms of Supreme Speech (*Parā Vāc*). Speech or the "logos" or "word" has a profound creative role in Hindu philosophy and its three aspects can also be perceived as goddess-like manifestations. *Paśyantī* is she who sees, i.e. the first "seeing" or opening of the eyes and the very first germinal impulse towards self-expression; *madhyamā* represents the psychic process of assembling the grammar of language (using "grammar" in its broadest and linguistic sense), and *vaikharī* denotes the complete verbalised and actualised speech expression.

One can see that these differentiations parallel those of *icchā-jñāna-kriyā* except that they view the creative process from the side of Speech rather than from the specific viewpoint of *śakti*. Like their sister concepts, - *paśyantī, madhyamā* and *vaikharī* also feature conspicuously in texts like the Vāmakeśvarīmatam.

sattva, rajas & tamas

In conclusion, the reader is reminded of the importance of the basic philosophic concepts of *sattva-rajas-tamas*. Combined in varying proportions they are the constituents of creation and are characterised as qualities. *Sattva* is the *guṇa* or quality of goodness and purity; *rajas* is the quality of passion and dynamism, and *tamas* is darkness and ignorance.

2. The Kulacūḍāmaṇi Tantra

A. Synopsis

Chapter I

Verses	
1-3	Bhairava professes his acquaintance with the various Kulasundarīs and with the doctrines that relate to the Vaiṣṇava, the Gaṇapatya, the Śaiva, the Saura and the Śāṅkara traditions.
4-14	He numerates a list of sixty-four tantras and begs the Goddess to tell him about them.
15-26	The Goddess replies by telling Bhairava of her supreme and transcendent nature which involves a brief and generalized exposition of Śākta philosphy.
27-32	She introduces the saving "way of liberation" which this tantra contains.
33-39	Brief description of the preliminary morning ritual (including meditation on the *kula* lords or gurus) as part of the purification of knowledge.
40-42	The importance of the *kula* guru.

Chapter II

Verses	
1-12	The account of the morning worship is continued with a description of the river bank ablution rite.
13-40	Describes the principal act of *kula* worship involving the worship of the Goddess herself as impersonated by the *yantra* and the *sādhaka's śaktis* (who must be initiated if uninitiated) together with sexual intercourse and the raising of Kuṇḍalinī.

Chapter III

Verses	
1-4	Description of the *śakti* who is already present for the nocturnal ritual.
5-10	The irresistable attraction of another *śakti* into the group
11-17	Method for initiating an uninitiated *śakti*.
18-19	Making and location of the *yantra*.
20-21	*Puraścarana* and worship of the *śakti*.
22-26	The offerings to be made during the main part of the ceremony.
27-28	Convocation and designation of the eight *śaktis* as Brahmāṇī etcetera.
29-33	The welcome and offerings to the *śaktis*.
34-43	The hymn of the Mother Goddesses.
44	The benefit of the hymn.
45-46a	Importance of worshipping the door guardians.
46b-47	How and in what circumstances the hymn is to be recited.
48	Final offering and dismissal of the *śaktis*.
49-59	Exhortation to worship any one of the variety of *śaktis* and the importance of such worship.
60-63	Enumeration of the various *pīṭhas* and the goddesses to be worshipped there.
64.	Completion of the *pūjā* with the chosen *śakti*.
65-68	Importance of keeping the secret teachings secret.

Chapter IV

Verses	
1	Introduction
2-3a	General character of the *kula sādhaka*.
3b-4	Conduct of the *sādhaka* when in a temple, or at a crossroads etcetera.
5-7a	Conduct of the *sādhaka* on chancing to see various animals.
7b-9a	Conduct upon seeing a graveyard or corpse.
9b-11a	Conduct upon seeing a black flower or red dress.
11b-13	Conduct upon seeing a blackish flower, a king, a prince etcetera.
14-16	Conduct upon seeing wine, fish, meat or one of the "choice women".
17-20	Results of not observing the above prescribed forms of conduct and of doing harm to any of the creatures beloved of the Goddess.
21-34	The powerful effect of the *sādhaka* on women and what comes of it.
35-45a	The graveyard ritual for Kālī with her *dhyāna* (39-44).
45b	Exhortation to *pūjā*.
46-47	Importance of the *siddhi* of entering into the body. The Goddess as Dakṣinā is the giver of all *siddhis*.
48-49	Preliminary ritual worship.
50-66	Principal ritual worship involving *pūjā*, more repetitions of the mantra, perfumes and sexual intercourse with the *śakti*.
67	The ritual is brought to a conclusion with a period of contemplation on the Supreme Truth.

Chapter V

Verses	
1-4	The Goddess refers to a nocturnal sexual rite that is equated with worship in the Kāmākhyā Temple of Assam. Verse 3 is a veiled reference to the raising of Kuṇḍalinī and/or a *yantra*.
5-14	The consequences of any interference by thieves, spirits, demons and ghosts etcetera.
15	Means of protection against them.
16-21	The *pūjā* of the Lords of the Quarters.
22-35	A further reference to the nocturnal *kula pūjā* including how to make the preparation with which the *yantra* is drawn.
36-42	What should be done if *siddhi* does not arise as a result of the *pūjā* and the importance of worshipping in the Kāmarūpa *pītha*.
43	Bhairava asks to be told about the rite of attraction.
44-67a	The Goddess describes the mantra and the *pūjā* for Dakṣiṇā Devī who grants the *siddhi* of attraction.
67b-70	Or else, the Goddess Araṇyā may be substituted with the same meditation and mantra etc. as for Dakṣiṇā.
71-76	The *sādhaka* performs repetition of the mantra and the sexual rite with worship of the *śaktis* and the *yantra*.
77	Importance of wine and meat.
78-80	The alternatives to the use of real wine in the *pūjā* are honey and the nectar which falls from the union of Kundlini Kuṇḍalinī with Śiva in the *Sahasrāra*.

Chapter VI

Verses	
1-9	Worship of various goddesses in the various *pīṭhas* of the *śakti's* body.
10-12	Consequence of this worship and what should be done if the Goddess does not respond favourably.

13-17	Alternative worship of Mahiṣamardinī in the above *pīṭhas* of the *śakti's* body.
18	Bhairava wishes to know more about how the various *siddhis* arise.
19-25a	Prescription for attaining the *Vetāla siddhi*.
25b-26a	Prescription for the *Pādukā siddhi*.
26-33	Prescription for the *Khadga siddhi*.*
34-39	Prescription for the *Añjana siddhi*.
40	Prescription for the *Tilaka siddhi*.
41-44	Prescription for the *Gupti siddhi*.
45	Importance of the Durgā and Kālī mantras for obtaining *siddhis*.

* The *Vetāla, Pādukā* and *Khadga siddhis* are the result of a ritual that seems to take place in a graveyard on one occasion.

Chapter VII

Verses

1	Bhairava asks to be informed about the Mahiṣamardinī mantra.
2-11	Description and importance of the mantra.
12-15a	*Dhyāna* of the Goddess.
15b-17	*Nyāsa* of the mantra. The amulet mantra.
18-21	Worship of the goddesses in an eight petal *cakra* together with repetition of the mantra and *homa*.
22-35	Bhairava sings the praises of the Goddess in a hymn.
36a	The Goddess thanks Bhairava for his hymn of praise.
36b-37	Importance of the Kālī and Tripurabhairavī images.
38-39	Importance of the eighth and fourteenth days of the month for the worship of the Goddess.
40-46a	On these days one should perform the worship of the jackal.
46b-48	Consequences of performing this *pūjā*.
49-52	Usefulness of this worship when in peril from the civil authorities.

53-62a	Importance of keeping the *kula* rituals secret and the consequences of revealing them.
62b-71a	Importance of this Tantric text itself; its auspicious nature and the need to keep it secret from others not of the same cult.
71b-72a	The Goddess abides in this tantra just as She does in a woman.
72b-74	Importance of *kula* rituals.
75a	A *kula* woman should be respected.
75b-76	Beneficial effects of this Tantric text on a sick man.
77	Goddess tells Bhairava that he must keep the Tantra a secret.
78-88	Peroration in which the Goddess proclaims the union and equal supremacy of Śiva and Śakti.

B. Translation

KULACŪḌĀMAṆI TANTRA

First Chapter

"Oṃ I bow to Śiva"

Śrī Bhairava said:

1. The incalculable Tripurādevī and the incalculable Kālikā, Vāgīśvarī too and the incalculable Sukulā and Kulā,

2. as well as Mātaṅginī, Pūrṇa, Vimalā, Caṇḍanāyikā, Tripurā, Ekajaṭā and Durgā who is the other Kulasundarī,[1]

3. and such (doctrines) concerning the origin of things as the Vaiṣṇava, the Gāṇapatya, the Śaiva, the Mahāsaura doctrine and (the doctrine) in the Śāṅkara tradition, they (are all familiar to me).

4. Plus the sixty-four most excellent Tantras[2] of the Mothers: the Mahāsārasvata Tantra,[3] the Yoginījālasambara Tantra,[4]

1. *Verses 1 and 2 give a list of twelve "Kulasundarīs", or feminine kula deities. Tripurā, Ekajaṭā and Durgā are well known in Śaktism and Mātaṅginī may correspond to Mataṅgī, but the list as a whole does not represent a familiar classification.*

2. *The Vāmakeśvara Tantra also gives a list of sixty-four tantras most of which correspond with the list given in this text.*

3. *Instead of "Mahāsārasvata Tantra" take the "Kha" edition version of this line and count as the two Tantras Mahāmāyā and Śambara. See footnote 10.*

4. *Read "Yoginījālasambara Tantra" as two separate tantras: the Yoginī Tantra and the Jālasambara Tantra following the Vāmakeśvara Tantra.*

5. the tantra by the name of Tattvasambaraka, and the tantras called Bhairavāṣṭaka,[5] those by the name of Bahurūpāṣṭaka and the Yāmalaṣṭaka Tantras,[6]

6. Tantrajñāna Tantra, Vāsuki Tantra and the Mahāsammohana Tantra, also, Oh Great Goddess!, the Mahāsukṣma, the Vāhana and the Vāhanottara Tantras,

7. the Hṛdbheda Tantra and the Mātṛbheda Tantra, the Guhyatattva and Kāmika Tantras, the Kalāpaka Tantra, also the Kalāsāra Tantra,[7] and another tantra is the Kubjikāmata,

8. the Māyottara, Vīnākhya, Troḍala, Troḍalottara Tantras,[8] Pañcāmṛta, Rūpabheda and the Bhūtaḍāmara Tantras,

5. *"Bhairavāṣṭaka" refers to eight tantras dedicated to the eight Bhairavas and they are listed in footnote 18 of this Sanskrit text as: Asitāṅga, Ruru, Caṇḍa, Krodha, Unmatta, Kapālī, Bhīṣaṇa and Saṃhāra. According to the same footnote these eight tantras are to be taken comprehensively as one tantra.*

6. *Following footnote 18 of this Sanskrit text the Bahurūpāṣṭaka Tantras are the eight tantras of the seven Mātṛkās and Śiva-dūtīs. The eight Yāmala Tantras are given in footnote 18 as: Brahmayāmala, Viṣṇuyāmala, Rudrayāmala, Lakṣmīyāmala, Skandayāmala, Gaṇeśayāmala, Grahayāmala and Umāyāmala. Although the Bhairava Tantras are to be counted as one tantra, the Bahurūpāṣṭaka and the Yāmalāṣṭaka count for eight tantras each.*

7. *In the VT, the Kalāpaka Tantra is substituted by Kālapāda Tantra and Kalāsāra Tantra by Kālasāra. Presumably one is a mistake for the other, but in the absence of other preserved tantra lists, we do not know which version is likely to be the correct one.*

8. *The VT gives this sequence of tantras as: Tantrottara, Vināḍya (the same as Vināśikha according to Goudriaan, Hindu Tantric and Śākta Literature, p. 36 n. 16), Trotula and Trotulottara.*

9. the Kulasāra and Kuloḍḍīśa Tantras; and as the Viśvātmaka Tantra[9] exists,
so also, Oh Goddess, does the Sarvajñānātmaka Tantra and the Mahāpitṛmata Tantra,

10. Oh Goddess, there is the Mahālakṣmīmata Tantra, the Siddhayogeśvarīmata Tantra, the Kurūpikāmata and the Rūpikāmata Tantras,

11. the Sarvavīramata Tantra, Oh Goddess, the excellent Vimalāmatam and the Pūrva, Paścima, Dakṣa, Uttara and Niruttara Tantras,

12. the Vaiśeṣika Tantra, the Jñāna, and another is the Śivabāli, the Aruṇeśa, the Mohaneśa and the Viśuddheśvara Tantras.[10]

13. Such are these Tantras and there are also countless others.
Oh Goddess! Oh Bhairavi! When hearing (about them) you did not appear jubilant in any way.[11]

14. How can that be? Speak! whilst I lie at your feet, Oh lovely-hipped one![12]

9. *In his commentary to the VT, Bhāskararāya takes "Viśvātmakam yathā" to mean "Kulacūḍāmaṇim yathā".*

10. *Without the adjustments indicated in footnotes 3, 4 and 5, the list of the tantras does not add up to the sixty-four tantras that Verse 4 remarks upon. Depending on how one counts the eightfold tantras (see Verse 5), the number either exceeds or falls short of sixty-four. However, by taking the "Kha" reading for the "Mahāsārasvata Tantra" and by comparing with the VT and Bhāskararāya's commentary on it, a reconciliation can be made such as is done in footnote 18 of this Sanskrit text edition.*

11. *Literally: "Having heard (about them) you do not (seem to) experience joy at any place."*

12. *The implication of Verses 13 and 14 is that in spite of hearing the names of these sixty-four eminent tantras, the Goddess is still not satisfied because She knows of yet another tantra (the Kulacūḍāmaṇi) which contains the essence of all the tantras (Vs. 28) and which is no ordinary scripture. This is a euphemistic way for Sanskrit writers to indicate that in comparison with the merit of previous works, the one which they are about to present has a singular importance and distinction.*

The Goddess said:

15. Listen Oh Deva! You who are supreme bliss! Who are the essence of the transcendent and immanent[13] *kula* (and) the *kula* ocean of all Tantric knowledge bearing the imprint of my *māyā*!

16. If I am of the nature of *prakṛti* absorbed in consciousness and bliss,
then where does Brahmā exist? Where are Hari and Śambhu?
Where is there any god? And what becomes of the repetition of the mantra?

17. What happens to the creation, preservation and destruction of the world?
Is there passion anywhere (or) happiness and pain? Does liberation exist? And where is righteousness?

18. In what do orthodoxy and heresy consist? What becomes of guruhood and discipleship?
I am madly fond of (creation) when I have covered myself with *māyā* and become threefold,[14]

19. and I delight in the rapture that comes from union[15] with the Supreme *Akula*[16] and become ever-changing.

13. *The Sanskrit reads "parāpara" and is capable of various s interpretations. Apart from transcendent (para) and immanent (apara), the term may refer to the Kashmir Śaiva triad of "para, parāpara and apara". In that case "para" refers to Śiva, Śakti and their union, and "apara" refers to Śiva, Śakti and man. Or else, "parāpara" may refer to the third in the triad of feminine powers called: Parā, Aparā and Parāparā. (Pandey, Abhinavagupta, pp. 295-6.)*

14. *She evolves into the threefold śaktis Icchā, Jñāna and Kriyā.*

15. *"Rasa" which usually means "flavour, juice, sentiment or absorbing interest in" etc., here has the Tantric sense of the joyful union of Śiva and Śakti.*

16. *I.e., Śiva. See the "Introd. to the Philo. of the Texts".*

(In this way) the five elements[17] and the one hundred and one *liṅgas*,[18]

20. the gods Brahmā etc., the earth and the ethereal plane[19] have arisen as manifestations of my own nature.
(As) indeed all things become manifest herein, so there exists the idea of states of being.[20]

21. The origin of the *guṇas* arises from the differentiation between Śiva and Śakti.
You, Brahmā and all (the gods) are parts of myself and have originated from (my) being.

22. Indistinguishable from one another, bewildered by tantras and mantras - even when made to die[21] - (you the gods) who are enamoured of *nirvāṇa*

23. again become manifest out of *prakṛti*. Following (them come) man, the ego, the five elements, the *sattva guṇa*, and *rajas* and *tamas* also.

24. And (when) the universe whose essence is of this dimension is destroyed, (then) it also reappears.
If you know me, Oh Omniscient One!, what is the point of the scriptures? What is the point of sacrifice?[22]

17. *Space (ākāśa), Air (vāyu), Fire (agni), Water (āp) and Earth h (pṛthvī).*

18. *These one hundred and one liṅgas do not correspond to any known classification.*

19. *"Bhūr, bhuvah and svar" are the three "great vyāhṛtis seven which also include "mahar, janar, tapar and satya".*

20. *Here the word "bhāva" may be variously understood. However one takes the meaning which refers to the six states of being: "arising, existence, alteration, growth, decline and death". (Jāyate, asti, vipariṇamate, varjhate, apakṣīyate and vināśyati.) These states result from "kalpanās" or notions of the mind because in reality nothing ever arises or ceases to exist.*

21. *The Sanskrit reads "pañcatvam prāyayitvāpi" which is grammatically incorrect. It may be that the archaic "prāpayya" - having caused to attain" is somehow intended.*

22. *See B.G. II:46 for the expression of a similar idea. "Sacrifice" also implies ritual practice or sādhana.*

25. If you do not know me, Oh Omniscient One!, of what use are the scriptures? Of what use is sacrifice?
Taking on the form of woman which is my very nature and the essence of creation,

26. I have expanded in order to know you - the Lord Guru who is in a state of yogic meditation.[23]
Even so, Oh Lord of the gods, my true nature is not known.[24]

The Goddess said:

27. Oh my Son! You who are expert in your devotion to the highest bliss![25]
Listen to the means (of liberation) of which I speak and which follows upon release from yoga.[26]

28. It is the one essence of all the Tantras and is honoured by all the gods; it confers all knowledge; it is secret and awakens (one) to the knowledge of the truth.

29. It is capable of destroying both sin and merit[27] and is the giver of enjoyment and liberation.
It is full of wonders, Oh my Son!, and is the infatuation even of the wise.

23. *I.e., Śiva.*

24. *Although the text reads "jāyate" it is presumed to an error. In the context, "jñāyate" gives a better sense to the verse.*

25. *Or else, the compound may read: "Oh you who are expert in the joy and devotion of others".*

26. *"Upāya" is a specific term indicating a method of spiritual liberation. The verse suggests that the method to be disclosed is an advance on previous yoga methods.*

27. *Like sin, merit too must ultimately be destroyed if the soul is to find release from rebirth.*

30. It is knowledgeable in how to accomplish various matters[28] and is full and abounding in many things.
It is thoroughly understood by the right teacher and is the most excellent support of the good disciple.

31. It is the true traditional usage for all disputants,[29] (yet) is reviled by all sects.
I have not spoken of it to Viṣṇu, nor to Brahmā, nor to Gaṇapati.

32. It is to be kept secret in the heart, so make every effort to protect it.
For without this tantra, my Son!, even the gods[30] lack the requisite qualifications (for this way of liberation).

33. Oh my Son![31] I will speak of the purification of knowledge according to the *kula* practice.[32]
Having got up early and bowed to the *kula* tree,[33] the *sādhaka*,[34]

28. *In the text this compound lacks anusvāra, but it is assumed that it is meant to be in the same case ending as all the other compounds in Verses 28-31.*

29. *I.e., in spite of the differences in interpretation, this way of liberation is part of the stock premises of all those who debate the subject. Its truth underlies all others.*

30. *The "Ka" reading is taken as "yadyapi" makes little sense in the context.*

31. *The literal meaning of "vatsa" is calf, here translated as "son".*

32. *The "purification of knowledge" refers to the worship of the gurus because of the guru's intimate connection with spiritual knowledge.*

33. *According to the Kāmeśvara Tantra the kula trees are the Ślesmātaka, the Karañja, Nimba, Aśvattha, Kadamba, Bilva, Vaṭa and Aśoka trees; See introd; to Sanskrit text edition of the KCT.*

34. *The "sādhaka" is an aspiring practitioner not necessarily fully adept.*

34. first meditating on the *kula*[35] from the *Mūlādhāra*[36] up to the *Brahmārandhra*, should think on the gurus named Prahlādānanda Nātha, Sanakānanda,

35. Kumārānandanātha and Vaśiṣṭānandanāthaka, Krodhānanda and Sukhānanda, and thereafter on Jñānānanda.

36. Then having worshipped the supreme Bodhānanda, he should meditate on the *kula*[37] up above.[38]
The hearts (of the gurus) are full of the joy that arises from the ecstasy of the sublime union[39] and their eyes are brimming with bliss.

37. All their obscurations are broken and crushed due to the embrace of *kula*[40] and with hearts full of compassion they are ready (to favour) the *kula* disciple.[41]

38. They know the (inner) meanings of all the *kula* tantras that provide blessings and freedom from fear.
Thus having honoured the *kula* guru and dismissed the *kula* mother[42]

35. *I.e., the Kuṇḍalinī.*

36. *The first of the six principal mystic cakras of the body. The other five are: Svādhiṣṭhāna. Maṇipūra, Anāhata, Viśuddhi and Ājñā. At the top of the head is situated the one-thousand petalled lotus which contains the Brahmārandhra, or the "opening to Brahmā" through which the ātmā is released.*

37. *I.e., Kuṇḍalinī.*

38. *I.e., in the Sahasrāra. Verse 34 refers to the awakening and raising of Kuṇḍalinī to the Sahasrāra where Śiva abides. The prāṇamantra is instrumental in this process. The sādhaka should meditate on the gurus mentioned in the text in a space visualised in the Sahasrāra as the "A-ka-tha" triangle containing the fifty letters of the Sanskrit alphabet.*

39. *The "sublime union" refers to the union of Śiva and Śakti in the Sahasrāra.*

40. *I.e., the Kuṇḍalinī.*

41. *The second half of Verse 36 and Verse 37 describe the "dhyāna" or the way in which one should visualize the gurus in meditation.*

42. *I.e., the Kuṇḍalinī.*

39. and having embraced the abode of *kula*,[43] (the *sādhaka*) should go to the bank of the river in order to take a bath.
It is said, Oh my Son!, that the *kula* guru is a Śākta[44] and the bringer of happiness.

40. (His knowledge) is secret and wonderful, Oh my Son!, and in the presence of a *paśu*[45] it is to be concealed.
When Śāktas who are devoted to the *kula* forsake the *kula* lord,[46]

41. their spiritual commitment[47] and sacrifice become conducive to black magic.
For that reason one should take refuge in the *kula* guru with all one's strength.

42. It is said that the *kulina*[48] is an authority in all branches of learning.
Here, he alone and no other is the master of initiation (and) of all mantra.[49]

End of Chapter I

43. *I.e., having "brought down" the Kuṇḍalinī to Mūlādhāra. There is a prescribed and controlled manner for the return of Kuṇḍalinī.*

44. *The use of the word "Śākta" also implies that the guru is "empowered" to accelerate and guide his disciple's spiritual progress.*

45. *"Paśu" literally means animal, but here refers to a person of common and ordinary disposition. The Śākta Tantras describe the other two types of humans as "vīra" (of heroic disposition) and "divya" (of divine disposition).*

46. *I.e., the guru.*

47. *"Initiation" does not fully render the meaning of the word "dīkṣā". Dīkṣā is said to mark a point of no return in the spiritual life of a sādhaka after which he is susceptible not only to the positive spiritual influences, but also to the negative ones should he fail in his spiritual undertakings.*

48. *I.e., the guru.*

49. *The guru is the aspirant's most powerful guide on the spiritual path.*

Second Chapter

The Goddess said:

1. Now I will speak to you, Oh my Son!, of the bath which brings *kula* happiness.
My forms are of various colours: black, red, green and blue.[50]

2. The *kula* disciple is there (at the river bank) meditating on my form in one of these (colours) and on the origin of created things - heaven, this entire world and the nether regions.[51]

3 & 4. Sipping water with *Kuladarbha*[52] grass and taking a *kula* flower, Darbha and millet grass, sesame seed, plus water in a *kula* vessel,[53] he should take a bath for the pleasure of the *kula* god.[54]
Then making an internal resolution,[55] he should first trace a *kula cakra* in the water.[56]

50. *The reference to colours in this verse may point to a phase in goddess worship when the various functions of the same goddess (or of different goddesses) were indicated by colour. For example, Nīlasarasvatī, and the red, yellow, green and white forms of Tārā which still retain their significance in Tibetan Buddhism.*

51. *The disciple imagines himself as the Goddess in one of these colours and then meditates on heaven, earth and the nether regions.*

52. *A sacrificial grass - especially Kuśa grass.*

53. *The vessel should be made of copper.*

54. *In this case, his own iṣṭadevatā.*

55. *Stating his family line, name, date of the moon, place, plus purpose of the ritual. The text reads "kṛta saṅkhalpa" which is presumed to be in error for "kṛta saṁkalpa".*

56. *The cakra which he makes will depend on the particular deity worshipped, but it also may be just a triangle.*

5. And taking up some of the *kula* root[57] that possesses the *kula* nature by means of the *kula mudrā*[58] known as the "goad" and summoning into it all the *kula tīrthas*,[59]

6. three times drinking of that water, three times sprinkling his body and three times making an offering of the water for the sake of the deity who is the root of *kula*,

7. he should refresh with the *kula* water the gods, the departed ancestors and the *ṛṣis*.
And again having meditated on the *kula* gods as being of the nature of *kula*, he should gratify them with an offering of water.

8. As this is a Bhairavī tantra, the knowledge (of how the gods should be worshipped) is known.
(The offering should be) to Bhairava as God by Bhairava as the agent (of the offering).[60]

9. To begin with, the mantra called Bhairava is to be offered pronouncing it in accordance with the genders of the giver, the object given and the recipient,

57. *I.e., water.*

58. *A* *mudrā* *is a ritualistic knotting of the fingers of the hands which the* *sādhaka* *should perform while taking up the water. See Chapter III of the VT for a description of the "goad"* *mudrā*.

59. *A "kula tīrtha" is a sacred watering and bathing place - usually by the side of a river.*

60. *As all things are of the one divine* *kula* *nature it is actually Bhairava who is making the offering of Bhairava to Bhairava. The same idea is expressed in B.G. IV:24.*

10 & 11 so that the whole of it conforms to either a Bhairavī or a Bhairava (mantra).[61]
Oh Deva!, there is no doubt that I am pleased with the person who is absorbed in this mantra at a *śraddha* ceremony, at a wedding, in the offering of a gift, at the time of bathing and in the *pūjā* of his own limbs.
Satisfied in this way I truly gladden all the worlds.

12. (The bathing ceremony) is concluded with the (devotee) getting up and putting on the two upper and lower *kula* garments,[62] making the mark of the *tilaka* with vermilion according to the *kula* way, and then sipping water.

13. He goes up to the *kula pīṭha*[63] for the worship of the *kula* deity.
In the doorway of the place of worship he makes himself joyful with song, dance and musical instruments and having

14. (thereby) driven away the *kula* demon, (the *sādhaka*) should worship the *kula* venue.
Arranging a *kula* seat [64] therein which he worships as he pleases,

61. *I.e., the mantra is addressed either to the god Bhairava or to the goddess Bhairavī.*

62. *The* *sādhaka* *puts on two garments, one for the upper portion of the body and one for the lower. (See Maitra's Introduction.) The person desirious of* *mokṣa* *may wear red garments; white is worn by the man who is still attached to the world and black garments are used by someone engaged in the practice called* *māraṇa* *which seeks to kill or destroy an enemy through the power of particular mantras.*

63. *Literally means the "seat of* *kula*". *It is a square platform made of wood and may be situated in the home, temple, or a place of worship out of doors. The verse here suggests that the* *pīṭha* *is in an enclosure with entrance.*

64. *I.e., a skin or mat.*

15. then taking up the *kula* posture[65] and beginning with the worship of the guru,
he should separately perform the purification of the self,[66] the purification of the earth[67] and the purification of the body.[68]

16. And after offering water, the knowing one should then perform the principal *kula* act of worship.
Together with initiated women of good conduct who have the *kula* nature

17, 18 & 19 and are devoted to the guru and the deity, the *kula* worshipper beautified with all adornments and ornaments should place on the sacrificial ground varied perfumes and the various prescribed flowers; clothing impregnated with the scent of camphor, jasmine and incense; betel leaf and such things as are given (in worship) together with incense and lighted lamps etcetera which have been sprinkled with water blessed by repetition of the *mūla mantra*.

20. Having put all these things on his right, he should place the water on his left[69]
and he should put the things for the deity before the deity (at a lower level).[70]

65. *One does not know of a specific "kulāsana" but it may be the one prescribed by the guru at the time of initiation.*

66. *"Ātmāśuddhi" or the purification of the self, may be either ṣaḍ-aṅga nyāsa, or the placing of mantras on the heart, head, crown-lock, third eye and on the palm of the hand which is first circled by the middle and index fingers and then struck sharply by them.*

67. *"Bhūmiśuddhi" or purification of the earth, involves hitting the earth with the heel of the foot probably accompanied by a mantra.*

68. *"Dehaśuddhi" or purification of the body, involves smearing the body with the "seed mantra" of the principal deity from the head downwards seven times.*

69. *The water should be in a conch shell containing a flower. The narrow end of the conch should point towards the deity.*

70. *The deity is placed in the eastern direction.*

21 & 22 Then drawing a *yantra* with menstrual and sexual fluids[71] (mixed together) with the *Svayambhu*[72] flower and with yellow pigment, red madder and red sandal, and then doing *pūjā* on the *yantra*, he should perform repetition of the (mantra).
Having done as many repetitions of the mantra as he is able, on praising the Goddess he should dismiss Her.

23. First he should offer the essence of *kula* nectar[73] to the guru,
(then) having circumambulated his own (*śakti*) or else the other women,

24. he should offer the remainder of the wine to the women and to himself.

He should anoint the secret place and the *Brahmārandhra* with the *yantra* mixture.[74]

25. The ointment should be presented to a *kula* worshipper or else dropped into water,
but not given to heretics, fools, ordinary people, nor to any twice-born person.

71. *According to the Śyāmārahasya "kuṇḍa" refers to male and female sexual fluids mixed together and "gola" is the menstrual fluid of a widow. But according to a contemporary Śākta pundit - from the traditionally Śākta region of Mithila - "kuṇḍa" is the first menstruation of a girl born to a woman from a man other than her husband, and "gola" refers to a girl's first menstruation after her father's death. Śrī Batohi Jha informs that there are many such different kinds of "puṣpa". E.g., "vajrapuṣpa" is the first menstruation after a woman has lost her virginity; "svayambhū" is any woman's first menstruation; "sarvakālod-bhava puṣpa" is the regular monthly period; "gopī chandan" is a mixture of semen and menstrual blood and kulacūḍāmaṇi is menstrual blood freely granted for the purpose of sādhana.*

72. *The name of Svayambhū is used for various plants.*

73. *I.e., wine.*

74. *I.e., the mixture referred to in Verses 21 & 22. Although the "secret place" is almost certainly a euphemistic reference to the genitals, "guptasthāne" may possibly be taken to qualify Brahmārandhre in which case the translation would read "in the secret place of the Brahmārandhra".*

26. Then meditating (on the statement) "I am He" and (outwardly) devoted to Vaiṣṇava practices,[75] he induces ecstatic feelings in himself through the exercise of devotional postures and by repeating the name "Hari".

27. As a person always (preoccupied and) delayed by his social obligations,[76]
the man enters the *kula* abode like a thief when three hours of the night have passed.

28 & 29. And standing within the *kula* compartment[77] - in the middle of a flower strewn cotton mattress having made a *kula yantra* inscribed with the name of the designated person (*sādhya*) and with his own name etcetera - the *kula* devotee should perform the *kula* ritual. The *sādhaka* brings together the *paraśakti*[78] with his own *śakti*.[79]

30. Listen attentively, Oh my Son!, to how the *paraśakti* is made attracted to him.
Bringing his own beloved[80] of good conduct and good repute,

75. *The sādhaka must outwardly appear to be a Vaiṣṇava so as to allay the suspicion of others who do not follow the kula path.*

76. *For the reason that he wishes to appear perfectly normal like others, he becomes involved in social affairs and business. Therefore the ritual tends to begin late. Also, it is less likely to be observed by the uninitiated.*

77. *The Kaula practice involving the five "makāras" "was performed in closed-door compartments called Kulacakras". (Pandit, Kashmir Saivism, p. 37.)*

78. *Literally: the "śakti of another". By definition the paraśakti may not be his wife or a woman with whom he would normally be entitled to have sexual relations.*

79. *The meaning of the verses is not very clear but appears to be as follows: The sādhaka brings to the site of the cakra pūjā a paraśakti who has not previously attended a kula ritual along with his own śakti (svaśakti) who in this circumstance may become the paraśakti of someone else. He makes a yantra inscribing it with the paraśakti's name etc..*

80. *The paraśakti is intended here. Although the sādhaka should have chosen someone willing and of a compatible nature, Verses 30ff describe how a previously uninitiated woman is made willing to participate. One assumes that a "new" paraśakti is not introduced on every cakra pūjā occasion.*

31 & 32. he should have her initiated according to the *kula* initiation (rite) having obtained for the purpose a guru who is devoted to the *kula*.
The wise guru whose mouth is filled with a morsel of pan is unshakeable, and worshipping the nobly born and virtuous woman - whose eyes are rolling in the ecstasy of highest bliss[81] - as if she were his own daughter, he should draw on her forehead

33. a Śakti *cakra* of three (triangles) one inside the other. In the middle of it is a *Kāmakalā* (*yantra*)[82] drawn with Kuśa grass bearing the name and the mantra to be imparted (to her).[83]

34 & 35. Summoning the Goddess into that place on her forehead, and having meditated and done *pūjā* to the deity, he should repeat the root mantra with (the name of) the composer-sage and the verse metre - three times into the left ear of the daughter.
"From today onward, Oh (adopted) Daughter!, you are devoted to the ritual *kula* worship.

36. Taking up the proper *kula* behest and bereft of shame and sloth, bring about the union according to the prescribed procedure."

81. *Her state of bliss is produced by the initiation rite.*

82. *The Kāmakalā diagram that would seem to be intended here is two interlaced triangles making a figure of six points. For a discussion on Kāmakalā see Part III on Symbolism.*

Illustration to Verse 33

83. *I.e., the name of the uninitiated woman and the mantra.*

37. Thus having obtained the permission of the guru, (the *sādhaka*) should do obeisance (to him) by stretching himself out like a rod on the ground.
"Protect, Oh Lord! You who are the *kula* chief of the *Padminīs*[84] of the *kula* ritual.

38. You who are rich in fame! Let the lustre of your lotus feet fall on my forehead!"
When she whose eyes are red as the betel has given a fee to the guru,

39. (the *sādhaka*) may perform (the sexual rite) to his desire taking his *kula*[85] to the highest place.[86]
If he cannot sustain the Kuṇḍalinī *śakti* with her subordinate deities[87] when he first begins to do this *pūjā*,

40. then he should calmly do repetition of the mantra in the summit[88] having meditated on the guru and refreshed the deity with the juice of *kula* nectar.[89]

End of Chapter II

84. *The best of the four classes of women into which the sex is divided.*

85. *The text reads "strakula" which gives no meaning. According to the Bengali rescension of the Śyāmārahasya by Purṇānanda, the reading should be "svakula" indicating the Kuṇḍalinī.*

86. *At the same time as the sādhaka has sexual union with the śakti he should take the Kuṇḍalinī up to the Sahasrāra lotus and unite her there with Śiva.*

87. *Kuṇḍalinī is the supreme goddess of the cakra which pervades the whole body. But within this body cakra are individual cakras or "limbs" (Viśuddhi, Anāhata etc.) which are governed by subordinate śaktis of the supreme Kuṇḍalinī. If the sādhaka is very experienced in this type of yoga, he will be able to worship the Kuṇḍalinī and bring her down to the Mūlādhāra gradually by also worshipping the subordinate deities each in their turn. The practice requires levels of concentration difficult to sustain (yadi na kṣamate) in the circumstances and for this reason, the sādhaka may simply conclude with repetition of the mantra.*

88. *I.e., in the Sahasrāra.*

89. *The union of Śiva and Śakti produces an elixir of everlasting life which is represented as a mystical sort of wine.*

Third Chapter

The Goddess said:

1. Now, when it is a nightime occasion (the *sādhaka*) has the *kula*[90] on his left side comfortably seated on a cotton mattress and dressed in red clothes,

2. wearing many golden jewels and ornaments, embellished with red fragrant unguents and surrounded by scents, flowers, incense and lighted lamps. She is most enchanting.

3. Liberally draped in erotic apparel, her eyes are startled and flashing, and her two beautiful breasts surpass (in size) the broad temples of the elephant.

4. Having written[91] the name of the person for whom the ceremony is performed inside a *yantra* on her forehead,[92]
and taking (his) arm over (her) shoulder with the mound[93] of her breast held in a certain manner,[94]

90. *I.e., the śakti.*

91. *The word used in Sanskrit for "written" is "vidarbhitam" which - according to Goudriaan - is a particular way of writing a name in combination with a mantra. Two syllables of the mantra are written for every one syllable of the name. (Goudriaan, Māyā, p. 288) Here and elsewhere in the text where "darbhitam" or "vidarbhitam" occur, the word is translated either by "written" or "inscribed". However, the specific Tantric way in which it is written should be borne in mind.*

92. *He uses the śakti who is present in order to attract an absent woman into the group.*

93. *Although the text reads "valam" or "avalam", it is likely that "acalam" is intended.*

94. *Perhaps in the way that certain sculptures occasionally show Śiva holding Pārvatī's breast.*

5 & 6. when he has finished repetition of the mantra called *Kulākula*,
he at once attracts into the group that (particular) *kula*
with mouth full of betel (i.e. she whose name has been written
inside the *yantra*) -
whether she be a hundred leagues away, or in the middle of
a mountain, or a river,

7. or guarded with chains in the midst of a thousand islands.
With rolling eyes and her waist trembling from the weight of
her breasts,

8. and with the circle of her sex shining because of the nakedness
of the globes of her buttocks,
she will come even from the inside of a crevice desirous of
union with the *sādhaka*.

9. (But) if she's inside a hole in a wall sealed by an iron door,[95]
then she will come into the heart of the *sādhaka* where she stirs
like a deity.

10. Oh Mahādeva! *sādhakas* bring her into subjection at once.
If the *sādhaka* has the *siddhi*[96] of attraction then he becomes
a Kaulika.

11. If the woman is uninitiated, how can there be any *kula pūjā*?
And if there is no *kula pūjā*, Oh my Son!, then the mantras become
counterproductive.[97]

12. When, Oh my Son!, there is question of the wife of another, then
(the *sādhaka*) himself becomes her guru.
He should give the supreme (mantra) into her left ear and should
sprinkle her with the mantra.

95. *I.e., she is in a situation from which she cannot possibly escape.*

96. *"Siddhis" may be generally described as magical powers because they are beyond the range of ordinary human faculties.*

97. *Literally: "hostile". It means that instead of being beneficial the mantras will turn against the sādhaka to his detriment; Skt.: "parāṅmukhāḥ".*

13. Listen to the mantra as I tell it to you, Oh Mahādeva!
"THE HEART TO TRIPURĀ" is uttered at the end of (what) has
been whispered.[98]

14. And thereafter the words "THIS ŚAKTI" and the word "PURE"
is spoken;
then he should say the word "MAKE",[99] then the words "MY
ŚAKTI"

15. "MAKE SVAHĀ". This is the mantra of twenty-six syllables.[100]
(The *sādhaka*) should purify the *śakti* with this mantra.

16. Oh Bhairava! After such an initiation even a prostitute
becomes pure.
The Brāhmaṇa woman, the Kṣatriya woman, the Vaiśya woman and
the Śūdra woman who is the ornament of *kula*,

17. the courtesan, the barber's daughter, the washerwoman, the
female yogi
and the very accomplished lady - all these ladies
(are purified) by the mantra.

98. *In mantra code language, "hṛdaya" (heart) = "namaḥ" (homage). According to the Bengali script edition the correct reading for "vāntānte" is "bālānte". But according to Prof. G.K. Bhat "vāntānte" may be understood in connection with Verse 12 where the "parā" (vidyā) is given into the left ear of the śakti. I.e., the vidyā is "blown" or "whispered" into the śakti's ear. "Vānta" is taken as the past pass. part. of √ vā.*

99. *There appears to be a typographical error in the text. Although the Sanskrit reads "guru", "kuru" is more appropriate in the context as also suggested by the 1926 Sanskrit edition and by the Bengali script edition of this text.*

100. *The complete mantra reads: "(Parā vidyā) Tripurāyai namaḥ imām śaktim pavitram kuru mama śaktim kuru svahā." "(Supreme vidyā) Homage to Tripurā! Make this śakti pure make her my śakti svahā!" The gist of Verses 12-15 is that the first four syllables (vidyā) of the twenty-six syllable mantra are whispered into the ear of the śakti. The remaining twenty-two syllables are presumably spoken aloud so as to "sprinkle" her whole body. The text does not say which are the four syllables of the vidyā, but they may be AIṂ KLĪṂ SAUḤ ŚRĪṂ.*
A vidyā is a mantra of a goddess usually made up of bījas, i.e. meaningless seed syllables that constitute the sound body of the deity.

18. At a crossroads, on the bank of a river, or at the foot of a Bilva tree with tridents,
in a cremation ground, at the foot of (any) Bilva tree, at a fair, or in a royal palace

19. (the *sādhaka*) should make a large *yantra* with vermillion inscribed with the name of the person for whom the rite is intended.
And having duly worshipped the *kula*[101] with *kula* nectar,[102]

20. and offering some water, the *sādhaka* should do *pūjā* during the night to the (*kula*) who is within the (*yantra*).
Then after a hundred thousand offerings (of the mantra), they[103] become the givers of *siddhi*.[104]

21. During the *puraścaraṇa* ceremony[105] the initiated wife of another has been worshipped with clothes and flowers etcetera and with edibles made of milk and rice.

22. At the beginning (of the main part of the ceremony) there is the customary food which has been cooked by himself, various cakes of differing flavours

23. (and) milk, curds, ghee, buttermilk and fresh butter mixed with granulated sugar, powdered refined sugar and various kinds of elixirs,

24. coconut, the sour "elephant" fruit, lemon, well-ripened citron and the pomegranate fruit,

101. *I.e., the śakti.*

102. *I.e., wine.*

103. *"They" refers to the śaktis mentioned in Verses 16 & 17. Any one of them duly worshipped may be the giver of siddhi.*

104. *Magical or supernatural powers of which eight are commonly enumerated: Aṇimā (smallness), Laghimā (lightness), Prāptiḥ (power to obtain everything), Prākāmyam (irresistable will), Mahimā (largeness), Īśitvam (supremacy), Vaśitvam (power to subjugate) and Kāmāvasāyitā (power of suppressing desire).*

105. *The Puraścaraṇa ceremony precedes the main pūjā. Of its rituals which may vary, the repetition of mantra is an essential part.*

25. diverse pleasing fruits, unguents of various fragrances, sandal, musk, sandalwood, fresh leaves,

26. borax, the Lodhra blossom, the water lotus as well as the forest lotus -
embellished with jewels produced by the various mountains.[106]

27. And bringing water for offering that has been purified and turned into nectar,[107]
he should bring the *śaktis* to face him in a deserted place.

28. By observing the differences in the appearance, mood and behaviour of the women,
they are given the names of the eight *śaktis* beginning with Brahmāṇī etcetera.[108]

29. First offering them a seat and welcoming them with a mantra, (he should present) blessed water for drinking, water for the feet, plain water and an offering of milk and honey.[109]

30. He should bathe and dress[110] the hair with scents and flowers and after censing the hair, he should offer silken garments (to the *śaktis*).

106. *Certain precious or semi-precious gems are found in the different mountain regions.*

107. *The purified water is turned into nectar by a particular mudrā.*

108. *A traditional list of the Mothers is: Brahmāṇī, Maheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇī, Cāmuṇḍā and Raudrī. Each verse of the hymn that follows in Verses 35 to 43 is addressed to one of these Mother goddesses, with the exception of Raudrī who is replaced by Mahālakṣmī.*

109. *"Madhuparka" is a respectful offering usually consisting of honey and milk, but also may be of curds, honey and clarified butter.*

110. *The Sanskrit reads "keśasaṃskāra", or in literal terms, "the adornment of the hair".*

31 & 32. Then spreading out a seat in a different place and having led the *śaktis* there,
when he has given (them) a pair of sandals (and) adorned (them) with jewels and ornaments,
he should offer ointments, scents and garlands.
And having invoked the *śakti* of each of them, he should place (the designated *śakti*) on the head of each of the women.

33. Then in the middle of the sacred enclosure he should offer on a beautiful golden plate edibles (and) delectable food to be chewed, sucked, licked and drunk.

34. If some of the women there are uninitiated, then he should offer the *māyā* mantra[111] in their left ear and should utter this hymn:

35. "Oṃ Mother Goddess! Homage to you! You who bear the form of the *brahman*! Sinless one!
In your mercy remove the obstacle to my progress and grant me the full attainment.[112]

36. Oh Great Lady! Giver of Boons! Oh Goddess! You who are the essence of supreme bliss!
In your mercy remove the obstacle to my progress and grant me the full attainment.

37. Oh Kaumārī! Queen of all Sciences![113] Playmate of Kumāra!
Oh Beautiful One!
In your mercy remove the obstacle (to my progress) and grant me the full attainment.

38. Oh Goddess! Who bears the form of Viṣṇu and are borne along by the son of Vinatā!
In your mercy....

111. *I.e., the mantra HRĪṂ.*

112. *Here, the use of the word siddhi probably indicates success in the sādhaka's endeavours rather than any particular supernatural power.*

113. *The use of the word "sciences" may be an indirect reference to the "Mahāvidyās" - the well known classification of ten Śākta goddesses.*

39. Oh Boar Incarnation! Giver of Boons! Oh Goddess!
Bearing the earth on upraised tusks!
In your mercy....

40. Oh Goddess who bears the form of Indra! You who are worshipped by Indra and all the gods!
In your mercy....

41. Oh Cāmuṇḍā! Covered in the blood of severed heads!
Destroyer of Fear!
In your mercy....

42. Oh Mahālakṣmī! Mahāmohā![114] Destroyer of anguish and afflictions!
In your mercy....

43. Oh you who constitute both mother and father! Who have dispelled the need for mother and father! The One in many forms! Oh Goddess! Oh you whose form is the universe!
Homage to you!

44. On seeing an accomplished lady[115] no obstacle will arise for him who recites this hymn with concentration at the beginning of the rites.

45. Oh my Son! The door guardians of the *kula* (place) have already been mentioned to you.[116]
If one does not worship them at the time of initiation or at the time of doing the daily *pūjā*,[117]

114. *Oh Great Illusion!*

115. *At one time educated ladies such as Ubhayabharatī who challenged Śaṅkara were often considered to be especially formidable in debate. This hymn will protect the sādhaka should he ever have to confront such a lady.*

116. *See Chapter II Verse 13.*

117. *There are three types of pūjā. (1) Nityā = pūjā which must be performed daily (2) Naimittika = pūjā which is performed only on certain occasions and (3) Kāmya = pūjā performed as and when the sādhaka pleases usually with some desired end in view.*

46 & 47. then the fruits of his worship, Oh my Son!, are snatched away by the ghosts and demons. (The hymn is for whispering in the ear.)[118]
If (the women) are inclined to feel embarrassed, he may persuade them to eat by having them stand outside of their dwelling and reciting this hymn to them until they are sufficiently encouraged.[119] And when they have rinsed their mouths, he should offer them betel leaf and something aromatic to sweeten their breath.

48. Then again he should present (to each of them) a garland daubed with sandal and perfume.
Having done homage (to the women) and dismissed them, he will be happy as he has obtained the benefit (of worshipping them).

49. If there be some who do not leave the scene (at this time), such as - his own daughter, his younger sister, elder sister, aunt, mother, or she who is co-wife with one's mother,

50. an old caste woman, or even one without caste - these make the most excellent *kulas*.
They are to be worshipped by all the excellent *kulas* who have given up their egoism.

51. In the absence of all (of the above women), any one (of these *śaktis*) is to be worshipped with all one's strength be she purified or unpurified, a mother, or one without a husband.

52. In the absence of the former,[120] the latter may be worshipped as all women are a part of me.
Oh Bhairava! If there is a man there who knows the *kula* teachings, he (too) is deserving of worship!

118. *According to Maitra the hymn is called "Karṇejapa-stotra" as one verse is whispered into the ear of each of the śaktis.*

119. *Reluctant to eat in the presence of a male, the women will eat if the hymn has been recited. Also, it is customary for the temple priest to recite verses while the idol in the temple privately "eats" the food placed as an offering.*

120. *Presumably "former" refers to the purified women of Verse 51.*

53. If only one woman there is beheld and worshipped, then all the gods - Brahmā, Viṣṇu and Śiva etcetera have been adored.

54. Oh Kulabhairava! All the goddesses are worshipped at the beginning, middle and especially on completion of a hundred thousand (repetitions of the mantra).

55. If he does not do the *pūjā* of a woman then he is beset by obstacles.
Without the good *karma* resulting from a previous birth, how can there be any question of a higher birth (to follow)?

56. Therefore, if he truly wills his own good (also the destruction of my anger and afflictions, and the removal of obstacles),

57. he should make a point of automatically worshipping all *kula* and non-*kula* women.[121]
In the early morning worship, or again at the time of taking a bath,

58. the women of all castes are to be honoured whether purified or unpurified, or even of low caste, Oh my Son!, and *kula* women are honoured at the time of *kula* worship.

59. If there is a glimpse of the seat of the Goddess during a *puraścaraṇa* ceremony,

121. *As given in Chapter VII Verses 42-44 of the Kulārṇava Tantra in the Tantric Text series edited by Sir John Woodroffe the kula women are: a Caṇḍālī (member of the low caste originating from a Śudra father and a Brāhmin mother); a Carmakārī (of a leather working caste); a Mātaṅgi (a Caṇḍāla or Kirāta woman); a Khaṭṭakī (possibly a misprint for khaṭṭikī (a woman who sells meat); Kaivartī (of a fisherman caste); Viśva-yoṣitā (a female member of the third varṇa); a Pukkasī (offspring of a Nishāda by a Śudra woman); and a Śvapacī (of a degraded caste - to do with dogs somehow?). The eight non-kula women are: Kandukī (?); Śauṇḍikī (?); Śastrajīvī (a member of a weapon making caste?); Rañjakī (of a caste of dyers?); Gāyakī (member of a musician caste); Rajakī (a washerwoman); Śilpī (member of an artisan caste) and Kaulikī (a member of the kula worshippers?).*

then should not fail to worship the seat - at least mentally.[122]

60. At Devīkuṭa - Mahābhāgā (is to be worshipped),[123] and at Oḍḍiyāna - Yoganidrā, Oh Bhairava!, at Kāmarūpa - Mahiṣāsuramardinī,

61. at Kāmabhūmi - Kātyāyanī, Kāmākhyā and Kāmadāyinī (are to be worshipped),
at Jālandhara - Pūrṇeśī, and at Pūrṇaśaila - Caṇḍikā,

62. at Ṭhehāra - Kāmarūpā and Dikkaravāsinī are to be worshipped.
If the good fortune to see Kāmarūpa[124] should occur,

63. it is prescribed that the worship of the sexual organs of the goddesses should be performed there.
Then meditating on Lord Śiva with undistracted mind,

64. he should complete the remainder of the *pūjā*, Oh my Son!,[125] preceded by the recollection (of the chosen deity).
At the time of *pūjā*, a low-caste woman or else his own wife is earnestly

65. to be worshipped and he should forcefully dispel any hesitation (about such worship).
As Viṣṇu is the Supreme and the Protector, as the Lord Śambhu,

122. *A Puraścaraṇa ceremony (intensive recitation of mantras) may last up to fifteen days during which the sādhaka is required to remain celibate. If he should chance to see the sexual parts of a woman, however, then he should mentally worship them.*

123. *Verses 60, 61 & 62 mention "pīṭhas" that are actual places of pilgrimage where Devī is deemed to reside in the form of particular goddesses. These pīṭhas also represent particular limbs of the Goddess which fell in the various places when Satī's body was dismembered by the discus of Viṣṇu. The yoni of the Goddess fell at Kāmarūpa. See Verses 62 & 63.*

124. *I.e., Assam.*

125. *I.e., he should complete the sexual union.*

66. as Brahmā born of the lotus and those twice-born who have Vyāsa[126] as their chief,
as Indra etcetera and the Lokapālas and all the Gandharvas and Kinnaras,

67. the Yakṣas, Rakṣasas, Piśācas etcetera and the invisibly moving aerial spirits,[127]
as they guard the origin of that secret teaching which you have declared,

68. so should this *kula* practice so difficult of attainment be protected by you.

End of Chapter III

126. *Joint ancestor of both the Pāṇḍavas and the Kauravas.*

127. *"Khe-cara". "Kha" can stand for the void or the ethereal regions; hence, those "who roam the aerial regions".*

Fourth Chapter

The Goddess said:

1. Listen, my Son!, to my secret traditional worship without which one cannot succeed (to liberation) even in a million million births.

2. The nobleminded man who is a follower of the *kula śāstras* and practices adheres to the Vaiṣṇava observances in public.

3. He should be patient of the criticism of others and always disposed to be charitable.
When in a temple, or in an empty sanctuary without people,

4. at a crossroads, or if by chance his path should cross water, he meditates for a moment, repeats his mantra and paying his respects, he may go on his way as he pleases.

5. On seeing a vulture, he should do homage to Mahākālī without being observed.
Seeing a female jackal - who is the messenger of Yama - he should do homage to Kṣemaṅkarī.

6. And on seeing an osprey, an eagle, a crow and a black cat (he should say:)
"OH FULL-BELLIED ONE![128] OH GREAT FURY![129] OH WILD-HAIRED ONE![130] OH LOVER OF (BLOODY) OFFERINGS![131]

128. *Pūrṇodarī*

129. *Mahācaṇḍā*

130. *Muktakeśī*

131. *Balipriyā*

7. YOU WHOSE LOOK IS KINDLY DISPOSED TO *KULA* WORSHIP! HOMAGE TO YOU, BELOVED OF ŚAṄKARA!"
On seeing a graveyard or a corpse (the *sādhaka*) circumambulates it from left to right,[132]

8. and having paid homage to it, the knower of mantras obtains happiness with the following mantra,
"OH YOU WITH THE TERRIBLE TUSKS! WITH THE CRUEL[133] EYES! WHO SHOUTS WITH THE CRY OF THE WILD BOAR!

9. OH MOTHER WHO YELLS MOST DREADFULLY! HOMAGE TO YOU WHO DWELL IN FUNERAL PYRES!"
On seeing a black flower or a red dress, to the Tripurā nature

10. he should do homage stretched out like a rod on the ground whilst uttering this mantra.
"TO YOU WHO HAVE THE APPEARANCE OF THE BANDHUKA FLOWER! OH TRIPURĀ! DESTROYER OF ALL FEAR!

11. WHO HAVE APPEARED FOR (MY) GOOD FORTUNE! HOMAGE! OH LOVELY LADY!"
Furthermore - on seeing a blackish flower, a king, a prince,

12. an elephant, a horse, weapons, a shield, a heroic man, a buffalo, an image of a *kula* deity (or) Mahiṣamardinī,

13. he is not beset by obstacles if he has done homage to Jayadurgā (with the following mantra):
"OH JAYADEVĪ! UPHOLDER OF THE WORLD! TRIPURĀ! AMBĀ YOU WHO ARE THE TRIPLE FORM DEITY!"

14. On seeing a vessel of wine, fish, meat or one of the choice women,[134]

132. *The counter-clockwise movement called "widdershin" in English is usually inauspicious and is used for sinister or black magic practices.*

133. *"Kāṭhora" - literally, "hard, firm, sharp".*

134. *I.e., a woman who takes part in kula rituals.*

15. and paying homage to the Goddess Bhairavī, he should meditate on this mantra:
"OH YOU WHO MAKE THE *KULA* RITUAL PROSPER IN ORDER TO DESTROY THE TERRIBLE OBSTACLES!

16. I BOW TO YOU OH GODDESS! BESTOWER OF FAVOURS! ADORNED WITH A GARLAND OF SKULLS! YOU WHOSE MOUTH IS SMEARED WITH STREAMS OF BLOOD! I BOW TO YOU:
(OH GODDESS! REMOVER OF ALL OBSTACLES! HOMAGE TO YOU WHO ARE BELOVED OF HARA!)

17. Oh my Son!, if he does not behave in this way on seeing such things, then his *siddhi* will not arise even when he has been initiated with the *śakti* mantra.

18. If any sinful hearted person kills or injures with traps any one of these, how can he be devoted to me?

19. They are loved by (all) *kula* people and are parts of the (universal) essence from which they originate.
Listen Oh Bhairava! The Ḍākinīs[135] also are all parts of myself.

20. If any person possessing an acquired supernatural power should do injury to *ḍākinīs*, or *dānavas*[136] who are my special devotees, or to *vaṭukas*[137] or *bhairavas*,[138] then his *siddhi* will not take effect.

21. A young woman is freed of all previous sin on seeing (a well advanced *sādhaka*) in a village, a town, a marketplace, or a square.

22. Looking and gazing at him with a sideways glance, the composure of her mind is broken by her longing (for the *sādhaka*).
As a swarm of bees overwhelmed with the intoxication of honey

135. *A ḍākinī is a malignant female spirit especially popular in Tantric Buddhism.*

136. *A class of demons.*

137. *Forms of Śiva worshipped among the Śāktas.*

138. *They are the eight traditional terrific manifestations of Śiva.*

23. continually dips into the lotus; or as a partridge on seeing the rain clouds and greedy for nectar becomes eager for the male bird;

24. as a cow which has just given birth is attached to its calf; or as a female deer reacts (on seeing) the growth of fresh grass;

25. as flesh eating animals and thirsty men (feel) at the sight of meat and water;
as a goose at the sight of lotus stalks, (or) an ant greedy for honey,

26. so she is shaken from her customary behaviour. Her mind is troubled,
and raising her shoulder her garment is disarranged.[139]

27. Flustered she reveals her body by adjusting the position of the end of her *sārī*.
Then by pretending to feel a tickle, her dress is loosened,

28. the nipples of her breasts are revealed and (hastily) covered up again.
Falling down because of her unsteady feet and rising again,

29. the delightful pretence is discovered by her friends and whispered from ear to ear.
The sexual urge is (present) in the secret junction of these (two) feet.[140]

139. *The Sanskrit verb used is √kṣip "to throw, cast, strew, throw off" which in the context suggests a sudden disarrangement of dress.*

140. *Dr. G.K. Bhat has very satisfactorily explained the expression "etatcaraṇayugme rahasye". It means in the secret place where at their uppermost extension the two feet meet, i.e. in the crotch - which accounts for why she is so unsteady on her feet.*

30. (Addressing a friend she says:) "Oh Curvaceous One! Look at my beloved![141] (I long for) his moon on my breasts!"[142]
So full of passion is she and lacking in disgust and shame!

31. She goes hither and thither[143] with her heart unable to bear the sexual desire.
The enquiries which she makes via a go-between, or through letters, make her lips tremble with curiosity.

32. "Who are you?" "Whose son are you?" "On whose behalf have you come?"
"What is your purpose?" "What do you do?" "What do you want?"
"Speak!"

33 & 34. Even if she has drunk enough to fill herself from the tips of her toes to the ends of her hair, her desire does not abate.
Quick to sense her state of mind, he places the remnant of his own captivating oblation into her sacrificial fire (whose essence is enlightenment) and holding that (sexual) position, he should agitate his penis like another god Kāma.

35. On a Tuesday, he should bring some *kula* vermilion to a graveyard and making a *yantra* of it with a *kula* stick, in the middle of it

36. he should write "SPHEṂ SPHEṂ KIṬI KIṬI" and then the FIERCE MANTRA.[144]
Then (he should write) on a leaf the nine letters of Mahiṣa-mardinī,[145]

141. *Literally: "friend" or "companion".*

142. *According to Dr. G.K. Bhat, the mention of "moon" is a reference to poetry and the kāmaśāstra where the marks of a lover's finger-nails on the beloved's breasts are compared to the crescent moon.*

143. *Literally: "positioned near and/or far".*

144. *I.e., the bīja mantra "PHAṬ". "SPHEṂ SPHEṂ KIṬI KIṬI PHAṬ"*

145. *Presumably the nine letters of that name taking the semi-vowel "r" with "d".*

37. and writing on the outside the names "Jayadurgā" and "Śmaśānabhairavī",
he should do *pūjā* to Bhadrakālī at night with his mind fully concentrated.

38. Facing in the direction of Kāmākhyā[146] and thinking of his body as *Kāmakalā*;[147]
naked and with the hair of his head flowing loose the *kula kaulika*

39. should meditate[148] on Kālī with gaping mouth, tusks and restless eyes, naked, (except) for a gleaming girdle made up from a row of corpses' hands

40. and seated on top of Mahākāla in the *vīrāsana* posture.[149]
The corners of her mouth gape up to her ears and she is screaming frightfully.

41. She is full breasted and covered with the blood dripping from the garland of decapitated heads.
Exhilirated with intoxicants, the whole trembling and quivering earth is in her possession.

42. In one of her left hands she bears a sword and in a right hand a skull cup.
Her two other hands make the gestures of granting favours and refuge. Out of her gruesome mouth her tongue is hanging.

146. *I.e., towards the east.*

147. *A complex symbol often of two interlocking triangles representing the face, breasts and yoni (genital region) of the Goddess.*

148. *Verses 39-45 give the dhyāna of the goddess Kālī.*

149. *There are at least two vīrāsana postures. One is the conventional Haṭha Yoga position in which one sits between one's backward bent legs, and the other is a "combat" position in which the left leg is bent backwards and the right leg is bent upwards. See Chapter III f.n. 29 of the VT for an illustration. The latter posture is probably the one intended here.*

43. She is adorned with the feathers of a bird in her left ear and accompanied by the dreadful yells of female jackals which arise at the time of the destruction of the world.

44. She is attended by Bhairavas that laugh, scream and flap horribly and who shout victoriously when they seize human skeletons.

45. She is the one who is worshipped as supreme by the host of Siddha worshippers.[150]
When he has meditated on Kālikā in this way the chief of *kulas* should do *pūjā*.

46. Without the *siddhi* which involves entering the cavity of another's body,
any (other) *siddhi* that may arise is as nothing.[151]

47. The Goddess is the giver of all *siddhis* even when meditated upon in a negligent manner,
hence She is known in the three worlds by the name of Dakṣiṇā.[152]

48. Oh Bhairava! After repeating the Kālī mantra (which has been threaded with the name of the person for whom the rite is intended) eight hundred times (whilst holding) white mustard seed,[153]

150. *The "oghas" or classes of beings can be divided into "mānava, divya and siddha". The siddha host is the most highly evolved of the three.*

151. *The siddhi known as "parakāyāpraveśa" referred to here is the one which the famous philosopher Śaṅkara is supposed to have exercised when he took possession of the body of King Amaruka in order to experience vicariously the pleasures of the flesh.*

152. *I.e., even if her pūjā is done carelessly, She will still receive it with favour; hence She is called the "courteous" or "obliging one".*

153. *In Tantric vocabulary "siddhārtham" refers to mustard seed. The verse implies that the sādhaka will have worshipped Kālī and then states that he repeats her mantra with the name for whom the rite is intended inserted between every two words of the mantra. For example; "SPHEM NAME SPHEM NAME KIṬI NAME KIṬI NAME PHAṬ".*

49. (and) dismissing and establishing the Goddess in the cross-roads of his heart,
he should enter the place of worship arrayed in golden ornaments.

50. He meditates on Devī in the doorway and pays homage to the *kula*, while uttering the mantra with mustard seed taken in his left hand.

51. Where the door is barred at night with a number of chains and iron bars, he breaks through them and should enter confidently and without hesitation.

52. After a hundred repetitions of the mantra, he should wander about as he pleases.
In the vicinity of a stable, a carriage house, or a Kālikā shrine,

53. or else in the temple of any deity, he should enter the temple of Kāma with eyes outlined[154] in collyrium, after meditating on the Goddess Svapnavatī.

54. He should not be afraid if anyone comes near.
To the question "Who are you?", one should answer "We are heroic men."[155]

55. After circumambulating there the parents most high,[156]
the watchmen will not be able to cry out, catch or recognize (any of the heroic men).

154. *Literally: "arched". The fingertip is used to apply collyrium to the curve of the eyelid amongst Hindus. It serves to ward off evil influences.*

155. *"We are vīra men." The term "vīra" in the Śākta Tantras denotes that class of men who have progressed beyond animal instincts to an advanced stage where they have sufficient control over their physical and emotional selves to be able to take part in sexual rites.*

156. *I.e., the icons of Śiva and Śakti.*

56, 57 & 58 (The *sādhaka*) should do *pūjā* of the *yantra* which he has made and then do repetition of his particular mantra.
Placing *cakras* which he honours and worships on Devīkūta,[157] on Uḍḍīna,[158] on Kāmarūpa,[159] on the sloping ground,[160] on Jālandhara,[161] then on Pūrṇa[162] and on the sacrificial ground,[163] and doing repetition of the mantra eight times, ten times, one hundred times or even a thousand times, he takes hold of his *pītha*[164] and enters the abode of the pot.[165]

59. Then taking up the *siddhāsana* posture[166] on fresh ground, he pays homage first to the amulet *pīṭha* and then to the *pīṭha* which is facing him.[167]

60. "YOU HAVE COME, OH HIGHLY FORTUNATE ONE! GIVER OF *SIDDHI*! FULFILLER OF MY DESIRE! I SHALL PERFORM THE *KULA PŪJĀ*! GRANT ME THE PRACTICE OF IT!"

157. *I.e., the top surface of the feet.*

158. *I.e., the legs?*

159. *I.e., the external private parts.*

160. *I.e., the thighs. The term is also used to describe the sides of the Vedic sacrificial altar.*

161. *On the breasts.*

162. *On the stomach?*

163. *I.e., the inner private parts.*

164. *I.e., the penis.*

165. *After placing the cakras on the śakti's body, the sādhaka has sexual intercourse.*

166. *A sitting posture in which the left leg is bent and the sole of the left foot is placed against the right thigh. The right leg is then bent and right foot is placed over left knee. Arms are stretched out with back of hands on knees. Index fingers and thumbs joined.*

167. *I.e., he worships his own amulet-like sexual organ and the sexual organs of the śakti.*

61. Accepting the behest[168] of her son,[169] she then looks towards home.
Again, (the *sādhaka*) should bring (her) a *kula* flower, perfume and cooked food.

62. Everything is gathered together with his own hands (and) is then organised by him,
-doing the presentation as well as the cooking and worship (of the offerings) in any way he likes.

63. Taking some fine rice, meats and fish, plus ghee, honey and whatever else is obtainable in the particular place,

64. the *sādhaka* places these substances consecrated by the *paramī* (*mudrā*)[170] into a bowl; and after meditating on his chosen deity and making his offering in the way scripture prescribes,

65. and cutting and dividing the fruit in two, he should offer one half of it to the *kula śakti* and the other half to himself - standing to the fore as he eats it.

66. If no woman is present,[171] then he should throw (her share of the food) into the water.

168. *Literally: "performing the son's command on the forehead".*

169. *The śakti's relationship to the sādhaka is the same as that of the Goddess to the devotee.*

170. *With this mudrā one stirs and thereby consecrates the offerings. The middle finger of the r.h. is extended. Index finger and thumb are joined and the little and ring fingers are curled downwards. The consecration can also be done in the air should the offerings be at a distance.*

171. *The śakti may go home if she wishes, but she is not obliged to do so. She may stay to the end of the ritual.*

67. Then removing his seat and placing it on freshly swept ground in the vicinity of the father,[172] he should become lost in the contemplation of the Supreme Truth.

End of Chapter IV

172. *I.e., Śiva.*

Fifth Chapter

The Goddess said:

1. Oh Deva! At the time when the influence of sleep (is strong),[173] the *sādhaka* enters into the *yoni* temple of Kāmākhyā in Kāmarūpa by means of the nighttime ritual.[174]

2. Having provided himself with the (necessary) *kula* articles, he writes an excellent, large *cakra* inscribed with the names of the *sādhaka* and the beneficiary of the rite.

3. The one of desire, the middle one of desire, enclosed by desire, with desire one should excite the desirable, with desire one should join the desirable.[175]

173. *I.e., at night.*

174. *There is a direct equivalence between the śakti's physical body and Kāmarūpa - the region of Assam in the subcontinent where the Goddess' most sacred shrine is situated. The sādhaka is immediately transported there by entering the temple of the yoni in the śakti's body, i.e. through sexual intercourse.*

175. *The verse gives a yantra of the god Kāma in code. Kāma has five arrows. "The one of desire" is Madana = the bīja HRĪṂ; "the middle one of desire" is Kāma = the bīja KLĪṂ and it is to be placed in the middle with the name of the person who is the object of the rite below it; "enclosed by desire" is Kandarpa = AIṂ = two interlaced triangles; "with desire one should excite the desirable" means that with Makara = the bīja BLŪṂ, one should excite/encircle the name of the desired person; "with desire one should join the desirable" means that one should attach Dhvaja = the bīja STRĪṂ to the person who is desired. Madana, Kāma, Kandarpa, Makara and Dhvaja are the names of Kāma standing for the five bīja "arrows". The clues for the understanding of this verse come from Bhāskararāya's commentary on the NSA Chapter IV Verses 45 & 46. See also Jayaratha's commentary on the same verses.*



4. Then having meditated on the mantra and done repetition of the mantra, and looking at the *pīṭha*[176] etc., he places his penis in the *pīṭha*[177] of the mother according to the prescribed rite.

5, 6 & 7 If (a thief) forcibly takes a bit of (the *sādhaka's*) clothing, or a couple of betel leaves, a cowrie shell, or anything of half the value of a cowrie which may be of use to the *sādhaka*, and (the thief) leaves (the premises) in the proper way by doing a circumambulation, then the *sādhaka* is ruined. (Or if the thief takes) anything that belongs to one of the ladies or their guardian, (the *sādhaka* is also ruined). It is a blow and a deception from which harm of a black magic nature will occur to (the *sādhaka's*) family.

8. If such a thing is done by a person with evil intentions towards the *sādhaka*, - he is certainly lost.
Even if the thief is caught in the household commotion, he will prevail because of his magical powers.

9 & 10 If they get another thief entering in who (himself) is a *kula*, (the *sādhaka*) should awaken the woman of the house with the mantra "which awakens", for there is no doubt that some sort of obstruction will arise for the *sādhaka*, Oh Śaṅkara!
Spirits, ghosts, *piśācas*, *rākṣasas* and creeping animals,

11. a *kinnarī*, a *nāga* girl and girls from the nether world, a *vidyādharī*, a *bhairava*, a *vaṭuka* and a *gaṇapa* also,

12, 13 & 14 (these interfering creatures) on entering and seeing the sleeping women of the house will create obstacles. With the intention of making trouble, they cause the death of children, anxiety, disease, ruin, the loss of property and distress of mind. Oh Śaṅkara!, if for such a reason as this, the head of the household suffers even the loss of a blade of grass, then the *sādhakas* are destroyed. Therefore the guru should make every effort to awaken all (the sleeping people).

176. *I.e., the yantra.*

177. *I.e., the yoni.*

15. (And) he should take every measure for their protection.
He should bury iron nails, a *vajra*, a *śakti*, a stick, a sword, a noose and a goad as well.[178]

16. Oh Devī!, the *pūjā* of the Lords of the Quarters is to be performed zealously with pastry, plantain, sweetmeat, milky rice - as well as with

17. boiled rice, fried rice, a crunchy bread[179] and the fruit of the coconut tree.
To Viṣṇu and Gaṇeśa (is offered) rice boiled in milk and sugar, bread,

18. plus some sweetmeat, a coconut and the fruit of the plantain.
And when he has given a black male goat to the Lord of the Field and done repetition of the "hero" mantra,

19. (the *sādhaka*) should take up some clods of earth and throw them to the ten quarters.[180]
In the same way as the gods such as Indra etc. create obstacles in the ceremony of the Royal Consecration and in the Horse Sacrifices,

20. so do they[181] produce them for the *kula* ritual,
Oh Maheśvara! (Therefore the guru or the *sādhaka*) should place a *kula* shell[182] in the north-east corner of the sleeping apartment.

178. *These objects are the weapons of the Lords of the Quarters who will protect the premises if they are duly worshipped.*

179. *"Daṃśana" normally means "biting", but here obviously refers to food. It has been suggested that daṃśana is a sort of crunchy bread.*

180. *The ten quarters are: north, north-east, east, south-east, south, south-west, west, north-west, the zenith and the nadir.*

181. *I.e., the various malignant spirits and demons.*

182. *I.e., a conch shell which is mostly used by Śāktas, but also by members of other sects. Conches with a left side opening are commonplace. Those with an opening on the right side are rare.*

21. And making a *rāja yantra* [183] whose dimensions are a hand's breadth at the top and a hand's breadth at the lower end, the *sādhaka* should do *pūjā* to it at night.

22. Night is the time for wandering about and the time for the *kula pūjā*, Oh Deva!
If he does not do these things, how can the *sādhaka* become a follower of the *kula*?

23 & 24. The man who is of householder status stands at doors at night and with a concentrated mind gives homage to Tribhuvaneśvarī - the mention of whose name implies *kula* worship. When there is a prearranged *śakti*, he should do repetition of the mantra. Bathing early and honouring the guru, the gods, the departed ancestors and the *ṛṣis*,

25. and having refreshed them with water as much as he is able, he should worship (them) with feelings of devotion.
Then, in order to get some information (on what is available) for attendance on the young woman,

26. for example under the pretext of mixing and conversing with the townswomen,
(he enquires about what ritual) things there are, or else about the situation (in general). [184]

183. 

S.K. Ramachandra Rao, Tantra Mantra Yantra, p.27.

184. *"Dravya" here seems to refer to the substances listed in II:21-22 and the expression also recurs in Verse 30 of this chapter. The sādhaka is concerned to know that the household is sympathetic to the kula ritual and that all the necessaries are available. Presumably the neighbouring women would know whether or not the particular lady is having her period or not.*

27. Also, as a sly means of discovering the extent of the (*śakti's*) compassion for him,
(the *sādhaka*) shows kindness towards servant girls and watchmen.

28. The (*śakti*) and (her) household should be thoroughly known to *sādhakas* (and then) by some stratagem, the "crest jewel of the *kulas*" [185] is willingly (produced).

29 & 30. Gathering it into a golden or copper dish called the *kula* vessel (and) mixing (it) together with the (other things), [186] when he has drawn either his own *yantra*, the *Kula yantra*, the *Śrī yantra* or the *Gandharva yantra*,
the name of the one to be initiated and his own name are inscribed in the middle of it.

31. On the side of the (*yantra*), the *bīja* of *Kāmakalā* [187] is enclosed in his own mantra and the most excellent *sādhaka* should do *pūjā* (to the *yantra*) by carefully following the *kula* method.

32. (Outwardly) devoted to Viṣṇu and lacking in the tell-tale signs of *kula pūjā*, (the *sādhaka*) goes about eating, bowing and stumbling around like someone besotted with Viṣṇu.

33. With names and fine words such as: "Victory to Viṣṇu, to Hara and to Brahmā!"
"I am to be considered familiar with *kula* matters (only) in the forest or by a body of water."

34. In the way that has already been described, he should perform the *kula pūjā*. [188]
At night in an empty house, or in a garden or temple,

185. *"Kulacūḍāmaṇi" has the esoteric meaning of menstrual blood freely given for the purposes of sādhana. See footnote 71.*

186. *See Chapter II Verses 21-22.*

187. *I.e., HRĪṂ.*

188. *The Sanskrit text reads "kṣobha" (as does Verse 35) here translated as "pūjā" meaning the ritual involving sexual intercourse for which kṣobha appears to be a synonym.*

35. bringing (his) goddess[189] who is of *kula* nature, he should consecrate her with the root mantra, and in the manner previously spoken of, he should perform the *kula pūjā*.

36. If no *siddhi* arises on doing this, he should practice the *mūla* mantra.
Of all the *pīṭhas*, the supreme *pīṭha* is Kāmarūpa and it gives great fruit

37. even if *pūjā* is done there only once, Oh Maheśvara!
Abandoning all the other *pīṭhas*, there I reside my Son!

38. Oh Mahādeva! for that reason it is said that the fruit of the Kāmākhyā *yoni* temple[190] is a hundred-fold more fruitful than the others. What more need I say now?

39. That *pīṭha* is the secret mouth of the *brahman*[191] that brings happiness and where the primordial Mahiṣamardinī is associated with her hundreds of thousands of attendants.

40. Since the gods, goddesses and *ṛṣis* are of this (*brahman*) nature, they are all present here (in Kāmarūpa) and for this reason the place is kept secret by great *kula sādhakas*.

41. That *pīṭha* is of two types - secret and manifest, Oh Maheśvara! (Even) by the best of *sādhakas* the secret one is harder to obtain than the manifest *pīṭha* and is more meritorious.

42. Oh Lord of the Kulas! It is everywhere a secret acquired by noble *kula sādhakas*.

189. *I.e., the śakti.*

190. *The double meaning should be understood here. Not only is the actual Kāmākhyā temple in Assam referred to, but the Kāmākhyā temple of the body is also implied - including the even more esoteric pīṭha of Verse 39.*

191. *This secret pīṭha is a reference to the yoni in the Sahasrāra which is the source of all existence and bliss.*

Bhairava said:

43. Oh Queen of the Gods and Creator and Destroyer of the World! As I am your son,[192] tell me of your own sweet will about the rite of attraction.[193]

The Goddess said:

44. Listen, my Son!, to that great and supreme knowledge which gives the power of attraction and by whose mere attainment man may attract the gods.

45. BRAHMĀ joined together with SARASVATĪ joined with the CHIEF OF DEVATĀS covered over with the VĪRA ŚAKTI is said to be the Kālī mantra.[194]

46. Oh Bhairava! with the repetition of this mantra once, twice or three times, (the *sādhaka*) draws towards him at will what is moveable and immoveable etc..

47. This is the Mahākālī *vidyā* and is said to be more secret than the secret.
It (has forms) that are deeply asleep, drowsy, intoxicated, delusive and inclined away (from the worshipper).

192. *Literally: "If I am your son".*

193. *"Ākarṣaṇam" is the practice of attracting an absent person into one's presence by means of magic formulae.*

194. *Brahmā = K; Sarasvatī = R; the Chief of Devatās = Ī; Vīra Śakti = anusvāra. Hence the bīja mantra KRĪṂ.*

48. It is the Kulasundarī Goddess entangled in a web of all kinds of faults.[195]
To the end of the mantra[196] (known as) night worship, day worship and twilight worship,[197]

49. the conjoined *bīja* is interspersed and the *sādhaka* should meditate on union.
Knowing this the hero arouses (the mantra) from sleep. In this practice the guru alone is efficacious.[198]

195. *Certain mantras - but not all - may have negative aspects called "doṣas" (faults) which are described as "supta, nidrāmitā, mattā and bhramitāvanatā etc.". In other words, the mantra is not active and it will either adversely influence the sādhaka or it will not take its proper effect. It appears that this Kālī mantra (KRĪṂ) is one that is prone to get "entangled" in this way. Verses 48 and 49 describe how the mantra should be aroused from its "sleep" before actually putting it into operation. According to the Kulārṇava Tantra XV 65:70, there are approximately sixty such faults.*

Goudriaan gives the translation of line "a" Verse 48 as: the Goddess Kulasundarī has been "woven by means of a net of all faults". (Goudriaan, Māyā, p. 217.)

196. *In Sanskrit Tantric vocabulary "pallavam" is a metaphor for the breath mantra.*

197. *Breathing in itself is a mantra. "Niśācāra" refers to the vital breath directed through the left nostril (Iḍā channel). "Divācāram" is the vital breath directed through the right nostril (Piṅgalā channel). "Sandhyācāram" refers to the union of the two breaths in the central suṣumṇā channel.*

198. *The meaning of these verses is that the breathing process should be threaded with the bīja KRĪṂ.I The breath (pallavam) through the left nostril is to have KRĪṂ added to it at the end; then a a breath through the right nostril again with the bīja at the end; then a breath through both nostrils followed by the bīja. This process continues in sequence until the breath and the mantra "absorb" one another and become as one. When every breath has consciously become the mantra, then the mantra is fully awakened. The text emphasizes that only the guru can teach one how to perform this practice efficaciously.*

50. It is well known that the rule applies to the man but never to the young woman.[199]
(The mantra) attracts whatever, by whomever, everywhere and in every way.

51, 52 & 53. By meditating on young women[200] there is no doubt that *siddhis* may arise.
It is said that:
as a mere magnet makes things hidden in a pile of stones appear of their own accord;
as the brilliance of the sun makes the *Sūryakānta* gem give off sparkling rays, (and) its rays make the *Candrakānta* gem melt;
as in the rainy season the rain clouds are said to drench and satisfy the earth with their showers;

54. as merely seeing the flower[201] gives both enjoyment and liberation (and) by the grace of Mahādurgā one becomes the lord of *siddhi*;

55. as pleasure arises through the offering of the *kula* flower,[202] (and) one becomes sinless by simply remembering the river Gaṅgā;
as Śiva himself arises by mere ploughing.[203]

56. so meditation on a young woman[204] alone grants boons.
Therefore he should zealously initiate his own *kula* (*śakti*).

199. *There are three basic types of mantra: "puruṣa", "strī" and "napuṃsa", i.e. male, female and neuter.*

A male mantra traditionally ends in "HUṂ" or "PHAṬ"; a female mantra ends with "SVĀHĀ" and a neuter mantra concludes with "NAMAḤ". (Kulārṇava Tantra XVI: 40-41.)

200. *I.e., on feminine mantras, but also on actual young women.*

201. *"Puṣpa" is a metaphor for menstrual blood. See footnote 71 of this translation.*

202. *Same as in footnote 201.*

203. *"Ploughing" means cultivation or repetition of the mantra.*

204. *In this case the mantra KRĪṂ (or an actual young woman).*

57. Bhairava is the *ṛṣi* (of the root mantra), *uṣṇik* is its metre and the deity is Kālikā Dakṣiṇā Devī who is the giver of the fruits of *dharma*, wealth, desire and liberation.

58. The aforesaid *bīja* is the Supreme Śakti herself and with this *bīja* the actual figure of the deity should be imagined. (The *sādhaka*) should imagine the limbs of the deity with the *bīja* and the six long vowels.[205]

59. Then he should place each of the fourteen letters of the alphabet separately on his heart, his two hands and his feet.[206]

60. He should then do *nyāsa* (of the entire body) fifty times with the root mantra and should perform the fivefold meditation previously mentioned.[207]

61. He should worship the *pīṭha*[208] on lotuses of fifteen petals and invoking Dakṣiṇā Devī, he should sacrifice to her who is the jewel of the *kulas*.

62. Afterwards he should sacrifice to Mahākāla and then to the *śakti* of the *pīṭha*. In the first (inner) triangle he (should do *pūjā*) to Kālī, Kapālinī and Kullā,

63. (in the second) to Kurukullā, Virodhī and Vipracittā, (in the third) to Ugramukhī, Ugraprabhā and Pradīptā,

205. *I.e., Ā KRĪṂ Ī KRĪṂ Ū KRĪṂ O KRĪṂ AI KRĪṂ AU KRĪṂ*

206. *Nyāsa or assigning of mantras or deities to the various parts of the body. Excluding visarga and anusvāra, the fourteen letters are the short and long vowels. Each one is to be placed with KRĪṂ on each of the parts of the body referred to in the verse.*

207. *The bīja mantra of Kālī is KRĪṂ. Her root or mūla mantra is SPHEṂ SPHEṂ KIṬI KIṬI PHAṬ. Each time passing his hands over his entire body, he should repeat the root mantra fifty times. The "fivefold meditation" may refer to Chapter IV Verses 39-45.*

208. *I.e., the Kālī yantra illustrated below.*




64. (in the fourth triangle) to Nīlā, Ghanā and Balākā and (in the fifth) to Mātrā, Mitā and Mudrikā. Outside (the five triangles) he should sacrifice to Brahmāṇī etc. beginning with the eastern petal and so forth.

65. When he has finished, he should accomplish one hundred thousand daytime repetitions of the mantra eating only sacrificial food[209] and keeping himself pure. At night and committed to maximum purity, (he should perform) the same one hundred thousand repetitions of the mantra.

66. At this time there is no thought or worship of any other young women.[210] By merely doing repetition of the mantra alone at night, Dakṣiṇā may grant *siddhi*.

67. The wise man should do repetition of the mantra having meditated on the Goddess and worshipped her with *nyāsa* of the limbs. Or else (he worships) Araṇyā at night - she who is the great beneficent Mahākālī.

68. Worshipped by this ritual method alone, she who is the embodiment of all things will attract a divine female or a *nāga* girl from the underworld (for the *sādhaka*).

69. The goddess Araṇyā is said to be a second kind of Mahākālī. The *pūjā*, the meditation, the ritual practice and the repetition of mantra

70. are all said to be the same for this as for that goddess.[211] The repetition of mantra beside water and so on, - everything mentioned before applies here also.[212]

209. *Apparently a vegetarian diet is intended here.*

210. *See footnote 200.*

211. *I.e., the same applies to Araṇyā as applies to Kālī.*

212. *See V:33. As it is obvious that Araṇyā whose name means forest can be worshipped in a forest, the text is making the point that worship by a body of water is also permissable.*

71. Placing a conch shell in the north-east corner and making a *yantra* there,*

72. the well-controlled (*sādhaka*) does repetition of the mantra hundred and eight times beginning on the eighth night of the month and finishing on the fourteenth night.

73. Naked, with betel in his mouth, his hair loose (but) his senses under control,
with eyes rolling from the effect of wine and in union with a woman other than his wife,

74. the jewel of the *kulas* and the beloved of heroes should worship with scents and flower(s) the naked ladies;
and he should worship the *yantra* which has a name inscribed within.

75. Wherever the worshipper may be she[213] comes to him impassioned with sexual longing.
There is wine and also meat, Oh my Son! - whatever is necessary for the ritual.

76. Giving her (wine and meat etc.) and presenting (some) of the balance to the guru,
he offers the remainder to himself obtaining her permission with bowed head.

77. Oh my Son! should he do the *kula pūjā* without wine and meat,
it will destroy the good deeds of his thousand previous births.

78. Where worship with the gift of wine is necessarily prescribed,
the Brāhmaṇa should provide honey in a copper vessel instead of wine.

213. *I.e., she whose name is written inside the yantra.*

* *Line "a" of this verse is too defective to even attempt a satisfactory translation.*

79. Or else, the object of worship may be honoured with the "nectar" from the top of the head.[214]
It is the wine drunk by yogis; the wine (drunk) by the very best of yogis.

80. The wine to be drunk is not that wine which is produced from molasses and meal.[215]

End of Chapter Five

214. *I.e., the nectar which is said to fall when the sādhaka brings Kuṇḍalinī in union with Śiva in the Sahasrāra lotus.*

215. *Note that one can perform the worship of the Goddess not only with actual meat and wine etc., but also with their substitutes and with that purely internal form of worship that involves the raising of Kuṇḍalinī.*

Sixth Chapter

The Goddess said:

1. Now I will speak to you of the observance for particular places. After invoking the Goddess, (the *sādhaka*) should infuse Her into (the *śakti's*) body.[216]

2. And first drawing a *yantra* on the forehead of the Goddess,[217] the most excellent *sādhaka* should worship it in the *kula* way that was mentioned earlier.

3. With perfumed flowers he should honour and worship the Goddess of the *pīṭha* etc., and then the illustrious *mūladevī* with her attendants.

4. When he has performed repetition of the mantra one hundred thousand times, he should enter into Uḍḍiyāna.[218] He should then sacrifice to the goddess called Yoganidrā after he has worshipped her in that *pīṭha*.

5. There in a state of concentration he should perform one hundred thousand repetitions of the mantra of his own chosen deity. Going to Kāmarūpa,[219] he should then sacrifice to Kātyāyanī.

6. At night, after one hundred thousand repetitions of the mantra, he should first sacrifice to Kāmākhyā. Proceeding to Jālandhara[220] he should sacrifice to Pūrṇeśi to begin with.

216. *He infuses the Goddess into the śakti's body by making a general pass of the hands.*

217. *I.e., the śakti.*

218. *I.e., the thighs? the legs?*

219. *I.e., the genital region.*

222. *I.e., the breasts.*

7. There also he intently repeats the mantra one hundred thousand times. Then going to Pūrṇagiri,[221] he should sacrifice to Caṇḍī and should then repeat the mantra.

8. On entering Kāmarūpa,[222] he should first sacrifice to Kāmākhyā (and) then to the great Goddess Dikkaravāsinī at the edges.[223]

9. In this manner, when the attentive (*sādhaka*) has accomplished at night the seven hundred thousand repetitions of the mantra to the Queen of the *pīṭha*[224] in the seven *pīṭhas*,[225] he should worship his own chosen deity.

10. On completion of the quota (of mantras) he should ask: "Who are you, Oh Goddess? Most excellent of *kulas*!" And at the end he adds his name and *gotra* in case (the Goddess) has forgotten.

11. (The Goddess replies:)[226] "I am your chosen deity. Choose a most coveted boon!" Then honouring the Goddess he should choose a reward for himself.

12. If the Goddess does not respond in such a manner, then he should worship her over again in the way prescribed above intent (as he is) in his devotion to the prescribed *kula* practices.

221. *I.e., the top of the head.*

222. *I.e., the vagina. The Sanskrit verse reads "Kāmarūpāntare" - inside Kāmarūpa.*

223. *I.e., the vulva.*

224. *I.e., to the goddess of the particular yantra that he has drawn. See VI:2.*

225. *I.e., in the forehead, thighs, genital region, breasts, top of the head, vagina and vulva.*

226. *As the śakti who is present there is the one literally possessed by the Goddess, it is she who converses with the sādhaka.*

13. Or instead he may sacrifice to Mahiṣamardinī in all of the *pīṭhas*, then She who is naturally gracious to excellent *kulas* will be pleased.

14 & 15. When he has completed repetition of the root mantra (the *sādhaka*) becomes lord of all *siddhis*. On seeing a *rāja* tree and doing *pūjā* at its foot to his chosen deity on one of the important nights,[227] he should repeat the mantra for three days. (As a result), the most excellent of *sādhakas* will obtain the fruits of one hundred thousand *pīṭhas*, Oh Deva!

16 & 17. Oh Maheśvara! Oh Bhairava! When the *sādhaka* puts into effect the root mantra of Mahiṣamardinī he obtains the desired *Vetāla siddhi*, the *Pādukā siddhi*, the *Khaḍga siddhi*, the *Añjana siddhi*, the *Tilaka siddhi* (and) the *Gupti siddhi*.

Bhairava said:

18. Oh Caṇḍikā! How do the great *siddhis* such as the *Vetāla siddhi* arise?
If you have any love for me, tell me, Oh Queen of the Gods!

The Goddess said:

19 & 20. On a Tuesday in the middle of the night, the excellent *sādhaka* sits in a graveyard on a corpse that has been inscribed,[228] and burying a piece of Neem tree wood, he should do repetition of the mantra of Mahiṣamardinī eight hundred thousand times. In that very cremation ground, Oh my Son!, he should offer[229] an extra thousand (repetitions of the mantra).

227. *Literally: "great nights" - presumably on those nights especially auspicious for the worship of the Goddess.*

228. *The corpse has been inscribed with yantra and mantra.*

229. *"Hunet" appears to be an irregular form of the root √ hu - "to sacrifice or to offer".*

21. On the night of the eighth day of the bright fortnight,[230] he goes (back) to the cemetery and having dug up the stick which is marked with a staff and foot,[231] he should set it (on the ground).

22. Placing a corpse on top of the piece of wood and doing *pūjā* to it in the prescribed way, the hero should do repetition of the mantra eight thousand times sitting on top of the corpse.[232]

23. Then having made an offering to the Mothers, he should bless the stick with the mantra:
"SPHEṂ SPHEṂ OH MOST FORTUNATE STAFF! DEAR TO THE HEART OF THE *YOGINĪ*!

24 & 25. OH LORD WHO ARE IN MY HAND! FULFILL MY COMMANDS!"
The *Kaulika* having addressed the *vetāla* in this way, wherever it is propelled,[233] (the stick) returns again after crushing the particular (victim).
"GO GO! OH AUSPICIOUS ONE! OH *PĀDUKĀ*![234] OH FAIR-COMPLEXIONED ONE!

26 & 27. BY THE MERE TOUCH OF MY FOOT GET YOU GONE A HUNDRED LEAGUES!"[235]
Putting eight metals[236] together and making a sword of fifty-five fingers breadth (and) inscribing it with a *yantra*, he should do repetition of the mantra (sitting) on the corpse. When he has done one thousand repetitions of the mantra,

230. *I.e., on "Durgā aṣṭamī".*

231. *On the stick drawings are made of a staff and foot.*

232. *The corpse will be facing downwards with the sādhaka sitting on its back.*

233. *Literally: "set in motion, employed".*

234. *Also an epithet of Durgā according to Monier-Williams.*

235. *Verses 23,24 and 25 contain the mantras used to empower the stick which gives the Vetāla and Pādukā siddhis.*

236. *I.e., gold, silver, copper, tin, lead, brass, iron and steel.*

28 & 29. he digs up (the sword)[237] and ties it to the top of a Bīja tree[238] as a protection.
Then in the middle of the night of "*kula aṣṭamī*",[239] (he sits) in the midst of a funeral pyre with collected mind and invoking the deity in a kindly way, he should worship her in the ancestor wood[240] with the three sweet things[241] mixed together in a Bilva leaf.

30. At the end of the *homa* sacrifice, he should make offerings on the corpse from the head to the foot.
On the completion of the offerings the supreme Māyā Devī Mahiṣamardinī

31. will come with her mouth full of the oblations, - with boons in her hands and in festive mood.
Lifting up the sword with the words: "Take it, my son!"
(The *sādhaka*) should grasp it firmly.

32. "OH YOU OF TERRIBLE FANGS, OH MAHĀKĀLĪ! YOU WHOSE NATURE IS THE SWORD!
KĀṂ ĪṂ ŪṂ OH KALYĀNĪ! PERFORM THE WHOLESALE SLAUGHTER OF THE ENEMY!"

33. Thus having consecrated the sword (with the above mantra), and indicating who the victim is to be, a man should throw it.
It proceeds to destroy over and over again and then returns once more.

237. *Presumably the sword was buried during the repetitions of the mantra.*

238. *The tree Terminalia tomentosa.*

239. *The same eighth night of the bright fortnight as above? (Tuesdays and Saturdays are also considered auspicious as a rule.)*

240. *I.e., the cemetery.*

241. *The three sweet things are sugar, honey and butter.*

34. Otherwise, with one blow of the sword he may cut up[242] a black cat which he should bury at a crossroads on a Tuesday night after pronouncing mantras over it.

35. Above it he should plant a banana tree (waiting) until such time as the leaves germinate.[243]
During that period, the fearless one should be eating only vegetable foods and doing repetition of the mantra every night.

36. He should repeat the mantra one thousand and eight times all alone and in the darkness.
When he sees that the leaves have come out, he cuts off an unperforated leaf and brings it

37. that day to the bank of a river where he consumes an offering of food upon it.
Bringing the cat and accompanied by a group of friends, he should wash it (in the river) whilst reciting a mantra.

38. Oh my Son! The river current is favourable when the bones return.[244]
Taking those (bones)[245] he should sacrifice on the spot to Kālikā of the terrifying voice.

242. *The sacrifice of any animal in Hindu rituals should be performed with one swift stroke of the blade.*

243. *It is likely that the plantain or banana tree has asura associations. See M. Biardeau, Autour de la Déesse Hindoue, (Puruṣārtha 5, 1982 Editions de l'Ecole des Hautes Etudes en Sciences Sociales), p. 229.*

244. *I.e., when they don't get carried away and are instead caught in a counter current.*

245. *I.e., those bones that tend to float up the stream.*

39. When he has intently repeated the Kālī mantra a thousand times, he becomes endowed with the *Añjana siddhi*.[246]

40. Mixing the ground bones (of the cat) with musk, aloe and sandal, and worshipping it in the proper manner, the *sādhaka* will conquer all.[247]

41. Oh Kuleśvara! When he has brought *kula* fish, *kula* food and *kula* wine to the *kula* place,
and he has presented them to the Goddess with every attention,

42. he sits on the ground and repeats the mantra one thousand and eight times.
By merely uttering the mantra "Phut" a hole opens up in the earth.

43. If the person for whom the rite is intended is as much as a hundred leagues away,
she will appear wending her way underground.

44. By contracting his body the man (who possesses this *siddhi*) can pass unimpeded through a hole, a small round window or a cavity.

45. Oh my Son! Lord of the Kula Lords! *Siddhis* will never arise without the Durgā and Kālī mantras.

End of Sixth Chapter.

246. *Verse 40 and the word "añjana" imply that the burnt (?) bones of the cat have been ground into a powder/ointment. With this ointment the sādhaka outlines his eyes from their outer corners upto the bridge of the nose. (When the eyes are outlined with antimony or lampblack, it serves to ward off the evil influences that converge on young children and bridegrooms etc.)*

247. *Verse 40 describes the Tilaka siddhi which is the result of the previously ground bones of the cat mixed together with musk, aloe and sandal. The mixture is presumably to be used in applyina the tilaka.*

Seventh Chapter

Bhairava said:

1. Oh Mother! Speak to me of the sign[248] relating to Mahiṣamardinī which brings success in the *kula* practices and produces both enjoyment and liberation.

The Goddess said:

2. The Great Lady[249] is the source of creation, preservation and destruction. She should be protected zealously.
Listen and I will tell you about Her.

3. After the THREE WORLD *BĪJA* then the *AWAKENING WORD* the syllables of CREATION AND DESTRUCTION; that is the mantra of Mahiṣamardinī.[250]

4. She is highly mysterious (and) everlastingly engaged in creation and preservation;
She is the eternal root cause of all the gods and all the *siddhis*.

5. If it is spoken of to (even) a pure person devoted to the guru, then (only) the eight syllables of the mantra should be mentioned (and) not the *bīja* or the ritual practice.[251]

248. *The Sanskrit reads "saṁketa". As the ensuing verses give the mantra for Mahiṣamardinī, "sign" or "mark" seem to be the more appropriate translations in the context.*

249. *Note that the "Great Lady" is the mantra personified thereby indicating the equivalent nature of deity and mantra.*

250. *"Three world bīja = HRĪṂ; "the awakening word = the vocative of Mahiṣamardinī; "creation and destruction" = the syllables SVĀHA.*
Hence HRĪṂ MAHIṢAMARDINĪ SVĀHĀ.

251. *Although the eight syllables "Mahiṣamardinī svāhā" may be mentioned, the bīja "hrīṃ" and the ritual practice or sādhana connected with the mantra should not be revealed.*

6. The one written in the heart together with the universal breath mantra gives access to *siddhis*.
This goddess who stands at the forefront (of the nine syllable mantra) is capable of destroying the *siddhi* of a guru.[252]

7. It is the giver of a number of important *siddhis* especially in the Kali age conferring the "great curse" of the gurus and *kula* lords.[253]

8 & 9. It is said that Jayā Durgā is fearless.[254] She is the Supreme One mounted on a lion.
At the end of the THREE WORLD *BĪJA* the supreme Mahiṣamardinī should not be uttered with "homage". Better to say BELOVED OF FIRE. Homage is appropriate when the supreme mantra is in the dative case.[255]

10. Oh Knower of the *Kula* Scriptures! This mantra is everywhere the giver of the "great curse".
For this reason one should make every effort to keep this nine syllable mantra a secret.

11. He should do eight hundred thousand repetitions of this mantra and should offer one-tenth of them as an oblation.
Nārada is said to be the *ṛṣi* of the mantra and *gāyatrī* is specified as its metre.

252. *The exact meaning of this verse is unclear, but it appears to say that the "hṛllekha" which is a synonym for the bīja mantra HRĪṂ combined with the mantra of the breath (see footnote 198) is capable of producing siddhis and can also destroy even a guru's siddhis.*

253. *The "great curse" mentioned here and in subsequent Verse 10 is not so far identified. Perhaps it is a far-reaching curse such as the one cast upon Śakuntalā by the ṛṣi.*

254. *Mahiṣamardinī is one of the multiforms of the Goddess Durgā/Jayādurgā.*

255. *"Beloved of fire" = SVĀHĀ. "Homage" is to be added only when her name is in the dative case. In the vocative (see Verse 3), it should end with SVĀHĀ.*

12. The deity is the killer of Mahiṣa. She is the first *bīja*[256] and all things high and low.
(The *sādhaka*) should meditate on Kālī who is passionately fond of fighting the great demon.[257]

13 & 14. She is holding in her right hands the discus, the sword, the arrow and the spear;
in her left hands She has another sword, a shield, a bow and She makes a warning gesture.[258]
The Goddess is wearing yellow garments (over) breasts that are high and firm (and) She is resting[259] on the black, sharp, wide limbs of Mahiṣa.

15. Beautiful with her braid of hair coiled into a diadem, She is the bringer of the cemetery's delights.
On the heart - "OṂ OH PERSECUTER OF MAHIṢA! HŪṂ PHAṬ HOMAGE TO THE HEART!"[260]
(On the head) - "OṂ OH ENEMY OF MAHIṢA! HŪṂ PHAṬ (HOMAGE TO THE HEAD!) is the head mantra.

16. (On the crown of the head) - "OṂ MAKE MAHIṢA NEIGH NEIGH! HŪṂ PHAṬ (HOMAGE TO THE CROWN-LOCK) is the crown-lock mantra.

17. The amulet (mantra) is "OṂ KILL KILL MAHIṢA! HŪṂ PHAṬ (HOMAGE TO THE ELBOWS!)[261]
Listen Bhairava! "HŪṂ" and "PHAṬ" are the weapons of Mahiṣamardinī.

256. *I.e., HRĪṂ.*

257. *I.e., Mahiṣa.*

258. *She is making the "Tarjanī mudrā".*

259. *Literally: "seated upon" (from ni + √sad - perf. part.), but as the Goddess is usually iconographically portrayed as resting one foot on the buffalo's back, "resting" is used in translation by extension.*

260. *These mantras and those following in Verses 16 and 17 are to accompany the nyāsa of the body.*

261. *An amulet is conventionally worn just above the elbows.*

18. In a (*cakra* made) of eight petals, he should worship the goddesses beginning with Durgā etc. preceded by the long vowels,[262]
(and) he should worship the weapons in sequence on the tips of the petals preceded by the consonants.[263]

19. Thereafter the accomplished knower of mantras should perform the ritual for Brahmāṇī etc.,
and then on the outside (of the petals)[264] for the Lords of the Quarters. And (he should perform the ritual) for their weapons.

20. The worship comprises the fire ritual[265] and eight thousand repetitions of the mantra.
This mantra which is the great mantra is not to be given to just anyone.

21. If by good fortune a *kula* goddess is obtained by the excellent *kulas*,
(the whole) *kula* group is initiated for she alone is the giver of *siddhi* - not otherwise.[266]

262. *I.e., the long vowels, "ā, ī, ū, ḹ, ṝ, au, ai, aḥ" as indicated by Maitra in his Introduction to the Sanskrit text.*

263. *In both cases, "namaḥ" follows.*

264. *If the Lords of the Quarters are to be worshipped on the outside, it suggests that the Mothers are to be worshipped on the inside of the petals.*

265. *The shape of the fire altar and ladles can vary. Bilva leaf, flowers, seeds and clarified butter are used.*

266. *A śakti and the mantra are both embodiments of the goddess and are necessary in order to obtain siddhi.*

Bhairava recites:

The Hymn to Mahiṣamardinī

22. Oh Caṇḍī! Stir in my heart! You who have destroyed the fierce and wicked demon!
Of your own accord tear apart (my) abundant fears, injuries, afflictions, weaknesses and misfortunes that are so hard to bear.
In this way, may the unimpeded swift swan of my mind indefinitely delight in the sea of infinite bliss which is the lotus forest of your supremely blessed feet.

23. Oh Mother Caṇḍī! When the gods - having forsaken Narasiṃha who is proud because he has a mane as expansive and beautiful as Mount Meru and prodigious claws which dig sharply into Hiraṇya (kashipu) - worship that enemy of the elephant[267] who is the worshipper of your dazzling feet which crush the bonds of *paśus*,
what fear can your worshippers have of their enemies?

24. Oh Goddess! The reality composed of *puruṣa* and *prakṛti* is sung by Brahmā and the other gods when the words and syllables that are within your domain reach the hearing.
Therefore, Oh Goddess!, have regard now for me who am intent on kissing (those) blessed dazzling lotus feet of yours that harbour the essence of all divine nectar.

25. If following your *kula* path brings me blame, I would rather have my reputation suffer, and prefer not to have the followers of Viṣṇu and Indra about me.
Oh Mother! Let our thoughts always be in meditation on your lotus feet which are the abode of your worshippers Brahmā, Viṣṇu, Śiva, Agni and the enemy of the demons.[268]

267. *I.e., the lion.*

268. *I.e., Indra.*

26. If first and last I am elected[269] for devotion to your (blessed) feet, then what is there in the power of *siddhas* that is foreign[270] to me who have such a vocation? Therefore, Oh Goddess, may your lotus feet bent down by their weight of mercy spread into my mind leaving its wealth (of devotion) unimpaired. Oh Granter of Well-Being! Pardon!

27. As a result of embracing himself, even the Lord Śiva becomes mad and would not succeed in protecting (his own) abundant life. But by divine grace he is not destroyed due to the fragrance of the single lotus of your foot full of the honeyed juice that flows from the lofty womb[271] where the union of the separated moon and sandal (takes place).[272]

28. Oh Mother! Let that stream of yours which arises in the heavy rains of pleasurable devotion to you and which is capable of assuaging the extreme anguish of the mind of the many gods, ever flow in this womb of the world which - alas! - lacks the experience of the delightful shower of the joy of the *brahman*

269. *The Sanskrit words "nirdiṣṭo" and "nirdiṣṭasya" in this sentence that literally means "indicated, enjoined, determined for" have been translated by extension into "elected" and "of such a vocation".*

270. *Literally: "rare, infrequent etc.".*

271. *Literally: "womb of pride".*

272. *Although the verse seems obscure, the second line is actually a reference to the "womb" where the transcendental union (rasa) of Śiva and Śakti takes place. Candra or moon is symbolic of semen; as candana or red sandal is symbolic of menstrual blood. The union of these masculine and feminine principles produces an elixir which vivifies the whole of creation. In the yogi, the union of Śiva and Śakti takes place in the Sahasrāra after Kuṇḍalinī has been raised from her habitual lethargy. The result of the union of the "red" and the "white" is a spiritual nectar that also imbues the body with divine bliss.*

272. *The image behind this verse is of the cosmic Ardhanarīśvara. Because half of his body is Śakti he is described as being in perpetual embrace with that other half of himself who is Śakti. For this reason the Goddess is described as having only one foot that is permeated with the elixir of sexual fluids that descends from the Śiva-Śakti union that Ardhanarīśvara represents. Although Śiva's nature is as absolute as that of the Supreme Goddess, here the verse stresses the Śiva of godly rank who is overwhelmed by the awesome nature of the Goddess.*

and which is shot through with the mockery of this endless ocean of delusion.

29. May the lustre (of your feet) which is like the antimony blackness of a rain cloud about to burst, be ever in our heart. From the sparkling, blazing womb of these feet (issue) the three gods who are of the nature of pure consciousness and bliss.
Spreading through the darkness of my heart like a hundred thousand shining suns, they create the universe, sustain and again destroy it.

30. May She conquer - She who delights in victory and who is expert in the destruction of the conceited enemies of the gods.
She is Durgā - the destroyer of fear, forts and misfortune who terrifies the hundred thousand (foes).
She seizes the black demon's head which is coming out of the inside of the roaring, twisting, shaking mouth of the endless buffalo in whose guise (the demon) is joined.

31. In this large, straight red sea there is a dancing of the bands and streamers of the shields; a spreading and unbroken cover of powerful disci and a flying of the soldiers' arrows. (This sea) is ablaze with vultures hungry and thirsty for the broken, crushed and torn bodies of the proud wicked demons whose heads are tossing and flying away in the storm (of the battle).

32. I think of Her wreaking havoc with bellicose delight on the fair and honourable field of battle.
(And I meditate) on the mantra with its eight syllables, the woman and the Mothers placed in the middle of a (*cakra*) of eight petals on the spot between the horns which are dancing

about due to the tilting head of the maddened buffalo,[273] (thereby) causing a terrible upheaval in the dimension of time and in the lovely (dimension) where there is cessation (of time).

33. (I meditate) on Śivā holding in her left and right hands from top to bottom - a discus, a conch shell, a small sword, a shield, a bow and arrow (and) a trident. She is displaying the fear dispelling gesture.
She is of dark complexion and the high heaped cloud of her mass of hair is piled up into a braid.
Her gleaming gaping mouth with its extraordinarily shrill and frightful laughter convulses quivering heroes.

34. Thus, Oh Goddess!, they are able to shake the foundation of the capitals of others who meditate together with Durgā and others upon your spotless form that is also worshipped by Indra and the other (gods).

35. Worldly sovereignty, victory over enemies, a full treasure chest, the nectar of poetry, invisibility and the powers to immobilize, ruin and kill etc., - all (these *siddhis*) will spontaneously arise in those who have accomplished this task (of worshipping the Goddess).

35. This hymn is composed for You by me as a result of my devoted meditation on your lotus feet and in disguised form it contains mantras and the *kula* way of worship.
Oh Goddess! Glory, liberation and the fulfillment of desires at once fall into the hands of those who either hear or read it. Oh Mother of All the Worlds! Homage and Victory!

273. *The eight syllables = "Mahiṣamardinī svāhā". The "woman" = the bīja mantra HRĪṂ. The "Mothers" = Brahmāṇī etc. (see footnote 108). These elements should be placed in an eight petalled cakra that is visualised on the forehead of the vanquished but struggling buffalo. See Maitra's Introduction to the KCT p. 20 footnotes 3 and 4.*



The Goddess said:

36. Oh Bhairava! Listening to your hymn has satisfied and pleased me.
Look at my image which brings happiness, but which is not easy to meditate upon.

37. This and the Kālī image are of chief importance to me (although) the image of Tripurabhairavī[274] is said to be paramount.

38. On the eighth *kula* day of the month and especially on the fourteenth, the *Yoginī pūjā* is the most important *kula pūjā*.

39. As Viṣṇu - the granter of desires - is worshipped on Viṣṇu's lunar day,
so Durgā - the granter of boons - is worshipped on the *kula* lunar day.

40. At evening time, at the foot of a Bilva tree in a lonely spot or graveyard,
the *sādhaka* makes an offering of food in which meat is the chief component.

41. With the cry "Kālī, Kālī!" Umā appears in the animal form of a jackal[275] with her host of attendants.

42. If, when she has eaten, she raises her head and howls in her beautiful voice in a north-easterly direction,
only then will (the *sādhaka*) have good fortune, but not otherwise, Oh Jewel of the *Kulas*!

43. He should be sure to gratify the female jackal by making an offering of food.
Just as the *śrāddha* ceremony, the morning and evening

274. *She is an emanation of Tripurā or Tripurasundarī.*

275. *A pun on "Śivā" is probably intended.*

prayers and the offerings of oblations to the departed ancestors are ceremonies in continuous performance,

44 & 45. so this worship of the *kula* goddesses is to be performed constantly in the *kula pūjā*.
He who does not worship the Goddess in some lonely spot under the animal form of the female jackal has everything of his whatever it may be - his good works, *pūjā* and repetition of the mantra, immediately and certainly destroyed with an accompanying howl of a jackal.

46. The jackal grabs them and uttering a curse she goes off to weep in a solitary place.
With the feeding of only one jackal, Oh God! Oh Bhairava!,

47. a person gets the favour of all the *śaktis* which is a difficult achievement.
The animal *śakti*, the man *śakti* and also the bird *śakti* are

48. (thereby) worshipped and the (ritual) action which has so far been unsuccessful becomes effective.
Therefore this great *pūjā* should be performed (by the *sādhaka*) with all his zeal.

49. When in fear of the royal authority, or in fear of exile etc., (the *sādhaka*) who is anxious about the auspicious and inauspicious consequences (of the matter), should bring an offering.

50. "Take, Oh Goddess! Most Fortunate One!" You who are in the form of a jackal and are the embodiment of the fire of Time!
Accept your offering and plainly declare the auspicious (or) inauspicious outcome!"

51. So saying, the offering is to be presented (to the jackal) by the beloved of the *kulas* and if, my Son!, it is not accepted then it is an inauspicious sign.

52. It is auspicious when all of the food has been eaten.
When he has ascertained (the consequences) in this way, he should perform the rite for (obtaining) peace and welfare,[276] Oh Great God!

53. Oh You who keep your vows! I have told you about the *kula* practice which is called *dakṣiṇa*.[277] And if the *sādhaka* seeks eternal happiness, he should not speak of it to anyone.

54. And if spoken of, then it should be in a lonely place without people and not in the presence of one's father and mother.

55, 56 & 57. Not (even) in the sight of flying birds etc. should one speak of it. It should be discussed in an underground chamber, in a well-secured room, or in a room without cracks empty of others.
(The *sādhaka*) should not reveal the *kula* flower, the *kula* object, the *kula pūjā*, the *kula japa*, what is *kula* and non-*kula*, the guru who is the lord of *kula*, the *kula* garland, the *kula cakra* and the *kula* meditation.

58. From (such) revelation comes the destruction of *siddhi*; from (such revelation comes bondage and so on; from (such) revelation the mantra is destroyed and harm will come of it.

59. From (such) revelation (even) death may occur, so it must not be revealed in any way.
Oh Lord of the Gods! If at the time of worship anyone turns up by chance,

276. *The "śāntisvastayana" ceremony.*

277. *According to Goudriaan (Hindu Tantric and Śākta Literature, p. 94 n.), "Dakṣiṇācāra" is one of the four Śākta ācāras along with Vāma, Siddhānta and Kaula. Unfortunately he gives no definition and the definitions which exist elsewhere are often not consistent with one another. Pandey (Abhinavagupta, p. 612) briefly says that dakṣiṇa was followed for the attainment of material ends through limited spiritual powers. This definition has the merit of conforming to the tenor of these verses.*

60. one should make a show of the Vaiṣṇava *mudrā*, the Vaiṣṇava *nyāsa* and the Vaiṣṇava hymn.
If (the worship) remains secret in the revelation, then no blame arises from the revelation.

61. If there is disclosure in spite of secrecy, then it is not considered secret (any longer).[278]
(Rather) that some aspect (of the worship) should be omitted, than ever any revelation.

62, 63 & 64. Better that the *pūjā* should not be performed (at all) than that there should ever be any disclosure.
I am always present in whichever house this Tantra composed of *kula* syllables, or the writings of the *Kula* Lord are to be found.
There is no doubt that the mere presence of the book destroys sins, evil actions (and) fears etc. in these houses.
Oh Bhairava! Writing it out with the *kula* hand and the *kula* articles,

65. (the *sādhaka*) should recite the text on the *kula* day and place it in the hand of the *kula śakti*.
Oh Bhairava! In no way will I ever leave his house.

66. Be he extremely ill or without good fortune, again he will never be forsaken due to the presence of this Tantra.

67 & 68. The merit of a *kula pūjā* is obtained on seeing a fellow *kula* (*sādhaka*). (That being the case,) what can the chief of *sādhakas* fail to gain if he performs the *kapālī-karaṇa*[279] in the presence of this book? Indeed, he should handle the text only after worshipping the *kula* deity.

278. *The meaning of verses 60 and 61 is that the secret is kept not by the absence of words alone for a glance or a nod of the head may reveal the truth and words may be used to mislead.*

279. *A Tantric rite not yet identified.*

69. Not for love, nor greed, nor out of fear, nor for (any) reason (should there be any disclosure).
Better the destruction of a kingdom, the death of a son,

70 & 71. or the destruction of one's property, Oh Lord of the Gods!, than any revelation.
If it is revealed to one who is deluded by my *māyā*, or who is a devotee of any other god, I say verily verily that he will only gain trouble from it.
In the same as I am to be found in the body of a woman,

72 & 73. so I who am the supreme *kalā* abide in this book. No *siddhis* are activated, Oh my Son!, without the *Kulācāra* to do either with the *Mahācīna* tradition (relating) to *Sadāśiva* as *Mahānīla*, or, with the convention on union[280] that is the particular ritual practice of heroes.

74. On the *kula* day, in the *kula* lunar mansion, at the auspicious *kula* conjunction of planets and at the *kula* moment, the *pūjā* of the *Yoginīs* is not to be omitted - not even mentally.

75 & 76. The wise man should not despise and insult a *kula* woman, Oh Bhairava!
After purifying a man overpowered and afflicted by illness with the aid of the text, one should have him held over a peacock tailfeather.
In the course of seven days the man will be delivered from the demon of disease.[281]

280. *The word "yojanam" has been substituted for the Sanskrit "yonmattam" which bears no obvious meaning. "Union" has the merit of fitting in with the ritual practice of heroes.*

281. *Bunches of peacock feathers were/are often used by magicians. It seems that in the dargāh of Muslims peacock feathers were specifically used to remove illness. In such cases the patient is placed over the feather - something which the Sanskrit text does not make explicit. According to N. Bhattacharyya, the Goddess is traditionally associated with peacocks. (Śākta Religion, p. 77.)*

77. My Son! You have been informed about this most excellent heart of the Goddess.
It is never to be explained to nor exploited for any (ordinary) person.

78. Knower of All Things! Now be the expert in all the Tantras too!
Oh Great Lord! You are indeed the voice of the scriptures - there is no other!

79. The instructor of all the Tantras is not I, nor the Lord Viṣṇu, (but) You!
When I - the essence of *kula* - am in the causal state,

80. there is nothing created and nothing existant. I am the shining light of the *brahman*.
When I assume the finite state in the form of all things,

81. then you, and not I, become the voice of the Tantras, Oh Maheśvara!
I enter your body. Be thou the Lord united with Śakti!

82. To bring forth the phenomena (in creation), no other mother exists but myself.
Hence, in the process of actualisation,[282] sonship lies with you.

83. To beget the phenomena (in creation), no other father exists but yourself.
Hence, you and you alone are the progenitor.[283]

282. *Literally: "in the arising of effects".*

283. *Verses 82 and 83 make the point that the Goddess is responsible for actually putting creation into effect. As such She is the mother of all things including Śiva the god who, from this point of view, is her son. On the other hand, as the Goddess is always in union with the supreme absolute Śiva, it is He who thereby begets the creation which She bears. Hence, Śiva is also the father of the universe.*

84. At times you take the form of the father (and) at other times the form of teacher.
Sometimes you assume the form of the son and sometimes of the pupil.

85. The creative urge arises in the union of Śiva and Śakti.
From the union of Śiva and Śakti comes the urge towards liberation from *kula* and the rest.

86. Whatever exists in this world is of the nature of Śiva and Śakti.
Therefore, Oh Maheśvara!, you are everywhere and I am everywhere.

87. You are everything, Oh Lord God! I am everything, Oh Eternal One!
If you are the teacher, then I am the pupil. There should be no distinction between us.

88. Therefore you be the teacher, Oh Lord! And I, Oh Supreme Lord!, will be the pupil.

End of the Seventh Chapter and of the Kulacūḍāmaṇi Tantra.

3. The Vāmakeśvarīmatam or the "Nityāṣoḍaśikārṇava"

A. Synopsis

Invocation

Chapter I The Goddess and her graphic form as the *Śrīcakra*.

Verses

1-12	Śiva eulogizes the Goddess emphasizing her essential nature as the alphabet.
13-24a	The Goddess responds listing the names of the sixty-four tantras and asks Śiva about the *Mātṛkās* that are connected with them together with their *gaṇas*, *mudrās* and mantras etc..
24b-28a	In reply Śiva lists the names of the sixteen *nityās* beginning with Mahātripurasundarī.
28b-41	In these verses Śiva begins to inform the Goddess about the most important of the *nityās* Mahātripurasundarī and his account of Her involves the method for drawing the *cakra*.
42-57a	Expounds on the greatness of the *cakra* with its nine triangles.
57b-58	Concludes the drawing of the *cakra* with the lotus *cakras* and the *bhūpura*.
59	Begins to tell how the *cakra* is worshipped. In order to do so He lists:
60-63	The eight *bīja* goddesses who are the deities connected with the eight classes of letters.
64-79a	Gives the extraction of the *bīja* mantras for Vaśinī etc..
79b-81	Lists the eight *vidyās*.
82-102	Extraction of the eight *vidyās*.
103	Begins the actual process of worshipping the *cakra*.
103-106	Describes the appearance and state of mind of the *sādhaka* who is qualified for the worship.
107-108	The *cakra* is drawn on the ground according to one of the above methods, but it may be that a single triangle is enough....
109-110	Having drawn the *cakra* he presents the *vidyās*. First Tripurā and He then produces Karaśuddhi followed by the other *vidyās*.
111-112	He does *nyāsa* of the six limbs with the *kula vidyā* - "*Aṅganyāsa*".
113-133	These verses relate how the Goddess should be invoked and the way in which She should be visualised.
134-135	He gives the extraction for the Māyā and Lakṣmī *bījas* with which the goddesses resident in the individual *cakras* are to be worshipped.
136-137	The eight Mothers are to be worshipped with HRĪṂ and SRĪM. List of their names and where they are positioned.
138-142	Lists the sixteen deities of the sixteen petal lotus to be worshipped with HRĪṂ and ŚRĪṂ.
143-144	The eight goddesses with their respective positions in the eight-petal lotus.
145-149a	Lists the fourteen goddesses of the fourteen-spoked *cakra* and mentions that they are worshipped from left to right.
149b-151	The ten goddesses of the ten-spoked *cakra* to be worshipped with HRĪṂ and ŚRĪṂ.
152-156	The ten goddesses of the second ten-spoked *cakra* to be worshipped with HRĪṂ and ŚRĪṂ.
157-158	Worship of the goddesses of the eight-spoked *cakra* Vaśinī etc. with HRĪṂ and ŚRĪṂ.
160-162	Worship of the central triangle. The weapons of the Goddess are to be worshipped together with the mantras for crushing, deluding, subduing and immobilising. Inside the triangle one worships the goddesses Kāmeśvarī, Vajreśī and Bhagamālā in their respective locations and Tripurasundarī in the middle using the *mūlavidyā*.

163-164	The *sādhaka* presents offerings of worship and performs the *mudrās* of Perturbation, of Putting to Flight, of Attraction, of Taking Possession, of Mad Excitation, of the Great Goad, of the *Bīja* and of the *Yoni*.
165-168	Meditation on the central *bindu* as *Kāmakalā* followed by the dismissal of the Goddess with her own *yoni mudrā*.

Chapter II The magical benefits of the *Śrīcakra*.

Verses

1-7	Discusses the results of *cakra* worship and repetition of the mantra.
7-9	Effects of the *cakra* with an image inside it.
10-11a	Effects of the *cakra* with the *sādhaka* inside it.
11b-12	How to make another as subject to one's will as a slave.
12b-15	Describes two similar ways of attracting women by inscribing the name inside the *cakra*.
15b	States that women can be upset by meditation on the *Kāmakalā* (Presumably on HRĪṂ inside of the double triangles.)
16-19	The results of one hundred and eight repetitions of the mantra and the making of the *tilaka*.
20-30	Describes the drawing of an embellished image inside a triangle surrounded by vowels. The results are a torment for Her who is the object of the rite.
31-39	Use of the *cakra* as an amulet and the results.
40-47a	"Earth" *yantra*. A blazing earth in the centre of the *cakra* when it has been meditated upon. Description of other related effects.
47b-51a	The "Citadel Tottering" *yantra*.
51b-55a	The *cakra* drawn in particular juices is a protection from a number of dangers including death.
55b-61	The *cakra* drawn as double triangles in various substances can have harmful effects.
62	Good effect from casting it into water.

63.	Contemplating the *cakra* with a woman ablaze inside it causes her upset.
64-65a	Worship of the *cakra* with sacred plants absolves the sins of seven lives.
65b-70a	Describes the effects of worshipping the *cakra* in the various directions and intermediate quarters.
70b-72a	The *cakra* cast into various substances has differing effects.
72b-79	Describes the effects of the *cakra* with alphabet when worshipped at night at a crossroads, on a mountain or graveyard. It produces all *siddhis*.

Chapter III Deals with the making of the *mudrās*.

Verses

1-2	Introduction
3-4	Three-part *mudrā* - *Trikhaṇḍa*.
5-6a	The *mudrā* that Perturbs Everything - *Sarvasaṁkṣobhakāriṇī*.
6b-7a	The *mudrā* that Puts All to Flight - *Sarvavidrāviṇī*.
7b-8	The *mudrā* which Attracts the Three Worlds - *Trailokyākarṣakāriṇī*.
9-11a	The *mudrā* that Takes Possession of All - *Sarvāveśakarī*.
11b-13a	The *mudrā* that Excites to Madness - *Unmādinī*.
13b-14	The *mudrā* of the Great Goad - *Mahāṅkuśa*.
15-23	The *mudrā* of Liberation - *Khecarī*.
24-26a	The *Bīja mudrā*.
26b-28a	The *Yoni mudrā*.
28b-29a	The *mudrās* are to be used at the time of *pūjā*.

Chapter IV Deals with the ritual practice relating to the *vidyā*.

Verses

1-2	Introduction
3-20	An exposition on the Goddess' transcendental nature.
21-23a	Introduces the ritual practice of the *bījas* of the *mūla-mantra* preceded by a *pūjā* in white.
23b-33	Describes the *sādhana* of the *Vāgbhava bīja* (KEILHRĪṂ) and the effects it has on the *sādhaka*.
34-46	Describes the ritual practice for the *Kāmarāja bīja* (HKHLHRĪṂ) with a reference to the secret practice involving sexual intercourse. The "Kāma verse" and its two interpretations - one of which involves a *yantra*.
47-50	Describes the ritual practice for the *Śakti bīja* and its effects.
51-55	Speaks of the *vidyā* as a whole and its effects.
56-57	Speaks of the entire *vidyā* in conjunction with the *cakra*.
58	Mentions a variation on the worship of the *vidyā*.
59	Declares that there is no need to discuss the ritual practice for the *Karaśuddhi* etc. because they were earlier dealt with in the Rudrayāmala Tantra.
60-64	Involves a discussion on the *mādanas* and *śāktas*.
65	Reasserts the need to worship the goddesses and *siddhis* at the time of *pūjā* as prescribed at the end of the first chapter.
66-71	Importance of the *vidyā* to the highest gods Viṣṇu, Kāma and Śiva. Results of worshipping the *cakra* in whole or part.

Chapter V Deals with the rite of *homa* and the *japa* of the mantra.

Verses

1-3	Introduction
4-21a	Describes the effects of repeating specified numbers of mantras whether aloud, in a murmur or silently. Included in the discussion on mantra is a description of how to make a rosary (verses 7,8,9 and 10).
21b-33	Deals with the rite of *homa*. For the sacrificial pit it seems that one of the eight places in the *cakra* may be used depending on what results one wishes to obtain from the worship. Not only is the outcome of *homa* affected by the location, but the offerings that are cast into the fire also produce their special effects.

End of main text.

Valedictory verses.

B. Translation of the Text and Commentary

THE DOCTRINE OF ŚRĪVĀMAKEŚVARĪ

Edited and Commented upon by Śrīmad Rājānaka Jayaratha

First Chapter

1. Her nature is ninefold because it consists of *cakra*[1] and queen of the *cakra*[2] which are essentially her sovereign nature in a state of expansion.
   The Tripurās[3] manifest for the removal of sin because they give effect to the all in the all nature of her letters.[4]

2. Glory to my former gurus who have Śrī Dīpikā Ācārya as their head and who are full of the nectar which comes from the knowledge of supreme non-duality![5]

1. *"Cakra" here refers to the Śrīcakra which is a nine-fold figure composed of a central point; a triangle; a circle of eight triangles; two circles of ten triangles each; a circle of fourteen triangles; an encircling lotus of eight petals; an encircling lotus of sixteen petals and an outer enclosure with four portals.*

2. *Each of the nine component elements of the Śrīcakra has a presiding queen or deity who is consubstantial with particular letter combinations of the alphabet.*

3. *"Tripurās" refers to the presiding queens of the nine individual cakras whose names are mostly variations on "Tripurā" since they are manifestations of the supreme Mahātripurasundarī who is herself the essence and totality of the Śrīcakra.*

4. *The commentator seems to be saying that the Tripurās are the agents of the process by which the essence of all things as letters (sound) evolves into all things - particular combinations or variations of letters (sound). Sharing the same basic nature the being of any one thing is in all things, and all things are in any one being.*

5. *There are three classes of gurus: (1) Those in the "Divyaugha" line share fully in the divine nature; (2) "Siddhaugha" gurus have attained semi-divine status with its attendant supernatural powers; (3) "Manavaugha" gurus are human and it is to them and their line that Jayaratha is paying his respects.*

3. My present endeavour is this: to cast light on the doctrine of Śrīvāmakeśvarī in order to remove a little of the dark blindness (resulting) from the false ideas fabricated (about it) by others.

Indeed, out of a certain sense of devotion,[6] the particular revealer of the Tantra[7] here repeatedly gives proper homage to those who are worthy of it, because of his natural disposition to be kind to others and by producing this scripture with its long-awaited disclosure[8] of the secret.

1. I BOW TO THE GODDESS WHO CONSISTS OF MANTRA; WHO IS THE LETTERS OF THE ALPHABET; WHO TAKES THE FORM OF THE LORDS OF THE *GAṆAS*,[9] THE PLANETS, THE LUNAR MANSIONS, THE *YOGINĪS*[10] AND THE CONSTELLATIONS, (AND) WHO IS THE EMBODIMENT OF THE *PĪṬHAS*.[11]

In this connection,

> "...there is no knowledge other than that of the letters of the alphabet." (Sva. 11:199)

6. *The Sanskrit reads "bhaktitāratamyāt", i.e. "out of a condition of more or less devotion", or, "out of a relative degree of devotion".*

7. *I.e., Śiva. This first section of commentary is intended to introduce the subsequent first verse of the main text. It does not refer back to the Invocatory Verses.*

8. *Literally: "desired for descent".*

9. *Later on in the commentary to this first verse, the "gaṇas" explained as the eight classes of Sanskrit letters: a, ka, ca, ṭa, ta, pa, ya and śa.*

10. *"Yoginīs" are semi-divine female beings with magical powers who are counted among the attendants of Śiva and the Goddess, and through whom some of the Tantric texts are said to have been transmitted.*
    Tantric female ascetics may also have been referred to as yoginīs. Rastogi, Krama Tantricism, p. 45.

11. *"Pīṭhas" are geographical sites (sometimes parts of the body) sacred to the Goddess. There is a tradition which maintains that they represent the places where the pieces of Satī's body fell after it had been dismembered by the discus of Viṣṇu. Fifty-one sites are commonly enumerated, but four of them are particularly famous.*

Bhagavatī[12] whose true nature is unknown by *paśus*[13] is the letters of the alphabet.

Elsewhere,

> "She who is Śakti is said to be inseparable from the sustainer[14] of the world." (Mā. Vi. 3:5)

In such ways is She described. In this connection also,

> "Oh Beloved! Tripurā is the Supreme Śakti the first born from the first.[15] She is the other[16] in whom the three worlds originate with their gross and subtle variations." (V.T. IV:4)

In such ways will her essence be spoken of. Also our gurú says that:

> "Consciousness of the nature of reflection is said to have Supreme Speech as its essence.[17]
> This pre-eminence of (Supreme Speech) is autonomous; its sovereign power is that of the Supreme Self."

12. *A frequently used name for the Goddess.*

13. *The lowest of the three classes of human beings who are over-whelmingly concerned with mundane matters. The other two ascending classes are vīra (hero) and divya (divine).*

14. *I.e., Śiva.*

15. *I.e., Śiva.*

16. *The word used in the text is "mātṛkā" which has the meanings of mother as well as alphabet/letter. Although the word mother is here preferred in translation its double meaning as alphabet should be borne in mind as the text is stressing the importance of the alphabet or sound in creation.*

17. *Parā Vāc is sound in its absolute and most subtle form trans-cending all levels of audible and inaudible vibrations. It is personified as female; i.e. parā vāc is the Goddess in the form of supreme sound. The literal translation of "svarasa" is "own flavour, juice or inclination". Here it is taken to mean an inherent quality or "essence" following Singh. (Pratyabhijñāhṛdayam, p. 55.)*

> "She[18] is the sparkling radiance of Absolute Existence devoid of the distinctions of space and time.
> By virtue of being His essence, She is said to be the heart of the Lord."[19] (Ī. Pra. 1:5:10)

In such ways the Supreme Lady is described as pre-eminent having as her essence the reflection of supreme I-ness.[20] She is the mother of all things that have the nature of *vācya* and *vācaka*[21] - the Śakti[22] essence is a free will.

> "...alone I do not enjoy myself"

18. *"She" meaning Supreme Speech (Parā Vāc) who is synonymous with the Goddess and Supreme Mother.*

19. *Singh gives the following extended translation of this verse. "This Citi or power of Universal Consciousness is the inner, creative flash which, though in itself unchanging, is the source of all apparent change; it is mahāsattā or absolute being in as much as it is free to be anything, it is the source of all that can be said to exist in any way. It is beyond the determinations of space and time. In essence, this Free, Sovereign Will may be said to be the very heart or nucleus of the Divine Being." (Ibid., p. 16.)*

20. *She is the reflection of supreme "I-ness" and it is through Her that there exists any form of individuality - especially of the kind which through its self-awareness possesses an ego. She is both the inner centering and the outer manifesting aspects of creation.*

21. *The words "vācya" and "vācaka" have been left untranslated as they are important terms in the Kashmir Śaiva philosophy of which Jayaratha was an eminent exponent. Fundamental or absolute reality is mahārtha but it has two aspects known as vācaka and vācya, or word and meaning. The implication of this duality is that the "naming" or apprehension of an entity is as much a part of its reality as the so-called exis-tent thing itself. Reality is established via two channels of which the naming component is an essential component and not just an intellectual construct applied to the entity. Through its faculty to apprehend, consciousness is an integral part of reality. It gives the name (in whatever sound combination or language) to the substance that is the other no more real aspect of reality. Tantrism gives special importance to this view and it helps to explain why mantras - as entities in sound - are expected to work directly on that to which they correspond.*

22. *"Śakti" is primal energy personified in female form. It is often used either as a synonym for the Goddess as the supreme embodiment of this energy, or as a name for the female co-partner in certain Tantric rituals.*

There is a saying of mine:

> "Were Maheśvara to have assumed the nature of a single form, lordship and consciousness would have abandoned Him like a pot."[23] (Tan. 3:100)

In line with the cogent argument already state, She is in an expanded state[24] due to her desire to disport Herself outwardly. In the scriptural words of Śrīmad Naravāhanadatta:

> "She is the origin of entities such as the *yoginīs* who are the mistresses of the signs of the zodiac and the lunar mansions, (and of) the lords of the planets who are the lords of the *gaṇas*[25] a, ka, ca, ṭa, ta, pa, ya and śa."

This is an indirect way of saying that the "*gaṇas*" are the eight classes of letters.

> "The classes of letters in their proper order are said to be associated with the six planets beginning with the Sun, then Mars, Jupiter, Mercury, Venus and Saturn. However, the "ya" and "śa" series are said to be the givers of pleasure and pain because of their connections with the dark and bright aspects of the face of the moon."

23. *Sovereignty and consciousness are aspects of the Supreme Śiva which as Śakti delight in manifesting in the multiplicity of creation. If the Lord were to choose one definite form of existence only, he would be as bereft as a pot of these very qualities. In other words, the Supreme Being cannot be limited to one finite form.*

24. *The Sanskrit word used here is "unmiṣantīm" which relates to the Tantric usage of the terms "unmeṣa" and "nimeṣa". Unmeṣa literally means "to open the eye" and refers to the start of the world process; as "nimeṣa" refers to "the closing of the eye", or the dissolution of the world. (Ibid., pp. 165 & 170.)*

25. *The "gaṇas" usually refers to the attendants of Lord Śiva. Here the term is used in a specifically Tantric way and refers to the eight classes of letters in the Sanskrit alphabet.*

According to this statement the planets are their[26] lords:

> "There is a twelvefold revolution of the zodiac.
> In half of it from Leo onwards, the Sun is the ruler.
> Out of its generosity,[27] the moon (is the ruler) in
> the other (half) in reverse order from Cancer."[28]

Accordingly, indirectly and directly, the rule of the sun and the moon (produce) the lunar mansions,[29] the *yoginīs* (because of their close connection with the various planets, and) the *tithis*[30] beginning with *pratipad* etc..[31] With these as their basis, there arise in cycles *Brahmī*[32] and the constellations Aries et al.

As to Her who bears "these forms":

> "Time is based on the movement of the sun...."
> (Ī. Pra. 2:1:3)

26. *I.e., of the classes of letters. Although the main verse is not explicit, in the commentary Jayaratha brings out the fact that the planets are lords of the gaṇas as the yoginīs rule over the lunar mansions and constellations.*

27. *"Out of its generosity" means that the sun magnanimously lets the moon rule the other half of the year.*

28. *The sun is at maximum strength in the constellation of Leo which spans the months of July/August and the verse says that the sun also rules the six months that follow. The moon is supposed to dominate the six months upto and inclusive of Cancer.*

29. *The lunar mansions are the nakṣatras of which there are twenty-seven, sometimes twenty-eight.*

30. *A tithi is any one of the fifteen lunar days in each lunar fortnight, but not necessarily corresponding to a twenty-four hour day.*

31. *The first day of a lunar fortnight especially of the dark half of the month.*

32. *"Brahmī" = Rohinī - one of the nakṣatras.*

It means that She also shines forth[33] by means of her Time nature as defined by the great guru. However, not only in that way. She also reveals Herself as Space[34] for it has been said that "her form is the *pīṭha*."

As for the word *pīṭha*:

> "*Pīṭha* is said to be the mother."[35]

Even though here (*pīṭha*) is merely denoting)She) who is the foundation of the universe, space is implied because of its inseparability from (the notion of *pīṭha*). It means that She is also shining forth in the form of space. The implication is this: it is indeed Supreme Consciousness alone that of its own free will is desirous of manifesting the universe.

> "Through diversity of form He manifests the arrangement of Space. The Lord also (manifests) the course of Time through the phenomena of diverse actions." (Ī. Pra. 2:1:5)

According to this view, She manifests the dimension[36] of space (by) shining through the diverse manifestation of forms that have the nature of *kalā*,[37] *tattva*[38] and *bhuvana*[39] together with (the qualities) of the

33. *Literally: She "manifests, quivers, flashes" etc..*

34. *"Deśa" having the meaning of 3-dimensional space here. Ākāśa often connotes the idea of "ether".*

35. *The one word "mātṛkā" is used in the text, but the double meaning of "mother" and "alphabet" should be borne in mind. Although pīṭha specifically means a place sacred to the Goddess, here the meaning is extended to include location in general.*

36. *Literally: "The path, way or course" (of space).*

37. *Among a number of dictionary meanings, "kalā" chiefly signifies a small part or portion of anything. In the philosophy of this text however, it can denote a primary unit of extension, activity or power inaccessible to the senses and so abstract as to present itself to the mind in an almost mathematical way.*

38. *"Tattva" = constituent principle in the sense that there is sufficient extension to allow the mind to grasp its nature. It is prime substance on a subtle level.*

39. *"Bhuvana" relates to the actual physical world of experience; it is the world of finite and individualised entities - be they tangible or intangible.*

absolute,[40] of subtlety and of grossness. Likewise, She manifests the time dimension by revealing the diversity of actions which are of the nature of *varṇa*,[41] mantra[42] and *pada*.[43] She vibrates through the form of the universal All made up of (this) sixfold course.[44]

40. *By "absolute" is meant "of the highest" and therefore past definition and characterisation.*

41. *In this context, the word "varṇa" indicates the first determining impulse to put sound in motion. It does not mean a letter in script, or letter as mental or enunciated sound. It refers to the starting point preceding any physical utterance or mental expression of a sound.*

42. *Here, "mantra" means sound shaped on the level of mind. Therefore, in this sense, our everyday thoughts are mantras to the degree that they are mind formed. Indeed, they affect and work upon the ordinary plane of consciousness. However, the mind contains a range of varying levels of consciousness with which particular sound formations are traditionally associated. These are the "mantras" which are sought and practised for meditative and occult purposes as they work on those levels of consciousness which are inaccessible to normal thoughts or speech.*

43. *"Pada" refers to articulated physical sound usually expressed in a word. Mantras have their "pada" form when they are actually spoken or written.*

44. *The six words mentioned in the above passage have been left in Sanskrit because of the difficulty in finding satisfactory English equivalents for concepts which are of fundamental importance to the philosophy of this text. The two evolutionary courses (kalā, tattva and bhuvana and varṇa, mantra and pada) relate to the concepts of "vācya" and "vācaka" that indicate the dual aspects of reality. (See note 21.) Vācya resumes the path of Space as kalā etc., as Vācaka relates to Time through varṇa etc.. Hence the sixfold twin paths of Time and Space. Consciousness is a critical factor in the time dimension and this relationship of the conscious mind with time is most evident in "thinking" - a sequential process mentally expressing itself in words. As time and spatial extension are the fundamental coefficients of our reality, so words and things inter-penetrate and interact. The three stages within each of the two paths are characterised by the qualities of absoluteness, subtlety and grossness. The "absolute" refers to that element of reality beyond the faculties of mind or senses. It is therefore indefinable. What is "gross" relates to the physical world of the senses. In between lies the subtle range of being that exists on a less material level and which is apprehended by the faculties of mind and intuition etc..*

As they say:

> "Therein the manifestation of action is called the path of time.
> Here is the clearly manifested threefold path called *varṇa*, mantra and *pada*.
> That part which manifests as form is referred to as the path of space; included herein are the three called *kalā, tattva* and *pura*.
> In both these sets of three, the absolute, subtle and gross natures (are found).
> This being the case, the whole is called the sixfold path."
> (Tan. 6:36)

They say that: "She it is who manifests by virtue also of this super-intendancy"; that "In (the verse), the word mantra in 'She consists of mantra' signifies the seven *pramātaras* beginning with Śiva and ending with Sakala" and that "She is shining through the entire host of knowers of the field who are the Rudras";[45] that "In this state of flux due to the *pramātṛs* and *prameyas* etc.,[46] her essence remains unaltered from what it was before" and for this reason She is called "the Goddess", and thus "I bow to the shining one because her essence is supreme consciousness and self-effulgence and one with the *parapramātṛ*, meaning that 'I merge into' (her) through the authoritative nature of consciousness with the body's (and so on) limited certainties subordinate (to it)."[47]

45. *According to the Śaiva system there are seven pramātaras enumerated in descending order as Śiva, Mantramaheśvara, Mantreśvara, Mantra, Vijñānākala, Pralayākala and Sakala.*

    "Knower of the field" is an Upaniṣadic term referring to the conscious principle which knows; its corollary is the "field" or that which is known.

46. *Pramātṛ and prameya are another pair of concepts familiar to Kashmir Śaiva philosophy which - like vācya and vācaka, prakāśa and vimarśa, Śiva and Śakti etc - expresses dual aspects of any one view of reality. In pramātṛ and prameya the outlook is concerned with ordinance, i.e. with that which ordains and that which is ordained. As the mind "oversees" and orders the date of experience, by extension, the meaning of this pair approximates to "subject" and "object".*

47. *The meaning seems to be that consciousness is the principal means to divine unity. Compared with it, the testimony of the physical body, rational mind etc. is only of secondary importance. However, having quoted the above remarks of an unknown commentator, Jayaratha goes on to discredit their relevance in the context of Verse 1.*

Here, mention of implied meanings is not at all proper when the (principal) meaning of the subject matter under discussion has not been laid to rest; and (it is improper) when a meaning full of inconsistencies dredged up by dint of a warped imagination (relates) to a word not even in the text! As, woe on woe!, in expounding on the word "Gaṇeśa", one is not convinced that the three-spoked one[48] is intended with regard to the syllable "ga" in stating ("ga") here to be considered of "third" nature, -in the absence of any expression, number or sign of threeness.[49] This statement is useless because it is nonsensical due to the very (use) of the word "master" there.[50] For "the limb of the *cakra* characterised by three spokes is indeed one" is what is talked about. And "this (statement) suffices as conclusive evidence",[51] (so) what is the point of mentioning the (triangle) explanation?[52]

48. *I.e., the triangle.*

49. *Another commentator has deduced the meaning of the innermost triangle cakra of the Śrīcakra from the syllable "ga" without there being any word in the text to suggest threeness.*

50. *The Sanskrit word "svāmī" means "lord, master, sovereign" etc. as does the word īśa in Gaṇeśa (gaṇa + īśa). Since by definition there can be only one master, the use of "īśa" argues against the interpretation of the syllable "ga" as the number three or the triangle.*

51. *Literally: "it is proved by this much (statement) alone".*

52. *Jayaratha has obviously been quoting from a particular text or commentary with which he expects the reader to be familiar and part of which is again quoted later on. The commentary must have been on this same Verse 1 of the VT, but Jayaratha believes that this other commentary is fanciful and full of unjustified allusions to other things. In Jayaratha's opinion the meaning of Verse 1 is clear and straightforward and he does not want to read more into the text than is actually there. He particularly objects to the interpretation of the syllable "ga" in the word "Gaṇeśa" of Verse 1 as the triangle cakra. He objects on the ground that there is nothing in the text to connect the syllable "ga" with threeness, and that furthermore, the syllable "īśa" indicates oneness and the triangle cakra would be more appropriately described as "one" than as three. He supports this argument by quoting another authority that "the limb of the cakra characterised by three spokes is indeed one". Hence, Jayaratha rejects any attempt to make a reference to the Śrīcakra by splitting up the word "Gaṇeśa". He considers the whole exercise unjustified in the context and wrong in detail.*

As the scripture says:

> "There in the middle is the one and the eight; after the two tens is the fourteen.
> Oh Great Lady!, there is the fourteen, the pair of tens, the eight and the one."[53]

Now, if "the word 'master' refers only to the middle one and the syllable ('ga') refers to the three spoked one",[54] the middle one cannot be understood by both of them if there is to be any self-evident meaning.[55] Nor, by "overlordship of the senses" is either of the ten-spoked ones to be understood as there is lack of any mention of the number or sign of ten - such as the lords of the quarters. Indeed, the mind is the overlord of the senses.[56]

As scripture says:

> "From that threefold luminosity the mind produced the lord of the senses."[57] (Mā. Vi. 1:31)

53. *The verse describes the Śrīcakra from the inside out and vice-versa. The purpose of quoting this verse here is to prove that the inner triangle cakra is usually referred to as "one".*

54. *I.e., the inner triangle cakra.*

55. *The argument continues. "Middle one" is a particularly appropriate description of the innermost triangle which is one triangle (having quoted the above verse to prove it). Therefore, Jayaratha says that the words "īśa" (indicating oneness) and the syllable "ga" (supposedly threeness) cannot both be referring to the same innermost triangle if the exegesis on "Gaṇeśa" is to make any sense. Therefore, Gaṇeśa cannot refer to the triangle cakra or to any other part of the Śrīcakra and the other commentator has got it wrong.*

56. *Here the other commentator has again interpreted "Gaṇeśa" as meaning overlordship of the senses and an indirect reference to the two ten-spoked cakras of the Śrīcakra.*

    There are ten "quarters": four cardinal directions, four intermediate ones, plus up and down.

57. *The Sanskrit text says that the quotation comes from Mā.Vi. 2:31, but this is incorrect. It is from 1:31.*

Even you[58] have admitted that: "The lordship over the band of intellect and senses belongs to the mind." Moreover, the Gaṇapati *tithi*[59] denotes that which is to be enumerated and not a number. Not is it implied that the fourteen-spoked (limb of the *cakra*) is indicated. By "the letters of the lords of the two *gaṇas*" it is said that the two sixteen-spoked ones are referred to. This does not apply to the single sixteen-spoked one sought here.[60] In what (possible) usage can the word *gaṇeśa* give this meaning? Let us drop (the matter) as there is so much to be discussed.

In addition, "(the main verse) informs on a definite number (of things) only, not on numbers".[61] Yet again, "there is no logical conclusion to the matter under discussion" and he should fully explain (how the main verse applies) to all the constituent elements of the *cakra* as it is not obvious. And besides there are eight *gaṇeśas*,[62] eight planets and twenty-seven lunar mansions. How do (these fit with) the nine parts of the *cakra*?

58. *At this point in his refutation Jayaratha addresses his opponent directly. He is obviously referring to a long verse taken from elsewhere and which may be partly quoted by Jayaratha on p. 196 in which the author has made false allusions to the Śrīcakra with the word gaṇeśa and the other items enumerated in Verse 1.*

59. *I.e., the fourteenth lunar day.*

60. *I.e., there is only one element of the Śrīcakra that has sixteen spokes or petals.*

61. *The unknown commentator not only maintains that gaṇeśa is a hidden reference to the cakra, but that the planets and lunar mansions etc. also relate to the Śrīcakra. Jayaratha maintains that they are meant to refer to themselves and do not allude to numbers which in their turn allude to the Śrīcakra. Even if they did refer to the cakra, Jayaratha goes on to say that the correlations are not clearly demonstrated. As there are eight gaṇeśas, eight planets and twenty-seven lunar mansions, Jayaratha wants to know how these can possibly be made to refer to the nine parts of the Śrīcakra.*

62. *The eight "gaṇeśas" are presumably a reference to "a, ka, ca, ṭa, ta, pa, ya and śa" as heads of the eight classes of letters.*

"In the Tantra the *siddhis* are said to be: *Aṇimā, Laghimā, Mahimā, Īśitva, Vaśitva, Prakāmatvam, Bhukti, Icchā, Mokṣa* and *Rasa*."[63]

According to this statement, the *siddhis* and *mudrās* may be described as ten (in number each) and the *vidyās* as eight.[64]

"The word *gaṇeśa* means the moon, the *guṇas*, the Vasus, the ten and the ten, the Manus, the Vasus, the Vasu Lords and Speech because: (in due order) of its mastery, of the colours, of Nandī etc., of the lordship over the senses and the quarters, because it is in the form of the Gaṇapati *tithi*, because of the lordship of the *vidyās*, because of the letters of the lords of the two *gaṇas* and because of the lordship of the world,[65] (*gaṇeśa* stands for) the *cakra* of nine.[66]

63. *Siddhis are supernatural powers of which eight are traditionally enumerated. They are Aṇimā (smallness), Laghimā (lightness), Prāpti (power to obtain everything), Prakāmyam (irresistable will), Mahimā (largeness), Īśitvam (supremacy), Vaśitvam (power to subjugate) and Kāmāvasāyitā (complete satisfaction). Six of the above correspond to this traditional list. The other four (Bhukti, Icchā, Mokṣa and Rasa - the highest attainment in some Tantric schools) vary the tradition and increase the siddhis to ten.*

64. *"Vidyās" are mantras that embody feminine deities. There are eight vidyās associated with the Śrīcakra. The reason why Jayaratha refers to the number of siddhis, mudrās and vidyās is to make the point that the other commentator does not demonstrate how all these can be made to correspond with the nine parts of the Śrīcakra. The offending verse is quoted below.*

65. *"Lordship of the world" is mentioned because the ninth outer cakra is called "Bhūpura" and it stands for the existent world.*

66. *The first part of this quote maintains that the word "gaṇeśa" summarizes the Śrīcakra composed of nine individual cakras. Śaśī = moon = one = the bindu; guṇa = the three colours or qualities = the triangle; Vasus = the eight lords of Indra = the eight-spoked cakra; "ten" and "ten" = the two ten-spoked cakras; Manu = the fourteen Manus = the fourteen-spoked cakra; lords = sixteen ? = the lotus of sixteen petals, and vāc = the four forms of speech: Parā, Paśyantī, Madhyamā and Vaikharī = the cakra of four portals. The subsequent classification gives another cakra reference. "Mastery" = one; the colours = the guṇas = three; Nandī = ? = the number eight; there are ten quarters and ten senses including the senses of action; the Gaṇapati tithi = the fourteenth lunar day; eight vidyās; "seas of the lords of the two gaṇas" = sixteen ?, and "lordship of the world" is the Bhūpura cakra.*

In the divisions of the *cakra* are the *gaṇeśas*[67] and in the nine (individual) *cakras* the planets are allocated.[68] The *nakṣatras* are also (allocated) among the nine (and) among the *siddhis*, the *mudrās* and the *vidyās*."

And so on in this vein.... (Such) is what is being said by an eminent person to gain status in this world! It's like a pain in the ear for everyone. (Remembering) the proverb about boiled rice and the cooking vessel,[69] let's drop the subject. The explanation of the forty-three angles etc. (of the *Śrīcakra*) by thus enumerating on *gaṇeśa* etc. is indeed half-baked.[70] What is the use of producing this ponderous and useless commentary on a text? Still - on these vulnerable points - (either) you will be thoroughly jealous of (my) every (just) comment, or else, this exposition (of my views) will come in for cricism. Enough of this lengthy discussion![71]

End of commentary on Verse 1.

Thus,

"Homage to Śambhu who is the one cause of *saṃsāra*, who alone makes *saṃsāra* cease, who is the very form of *saṃsāra* and who is beyond it." (U. Sto. 1:8)

67. *See footnote 62.*

68. *Literally: "signified, or indicated"; Skt.: "vācakā".*

69. *See nyāya No. 28 in Apte's Practical Sanskrit Dictionary. The proverb says that if one grain of rice is cooked then the whole pot of rice is cooked. Here, the implication is that if one grain of rice (one explanation) is uncooked (flawed), then the whole is uncooked, i.e. none of the teachings are to be relied upon.*

70. *Literally: "half-eaten"; Skt.: "ardhocchiṣṭaprāyam".*

71. *In the preceding passage Jayaratha has taken exception to the interpretation of the main verse as symbolic of the Śrīcakra. He believes that such an interpretation is far-fetched. Not only is the syllable "ga" meaninglessly explained by the other commentator, but the whole discussion is arbitrary without there being any real correspondence between the planets, constellations etc. and the Śrīcakra. Jayaratha simply understands the verse to mean that the Goddess is the embodiment of all the things mentioned in Verse 1 including the "lords " (a, ka, ca, ṭa, ta, pa, śa, ya) of the eight classes of letters who are also the planets.*

In this guru's opinion,[72] having manifested *saṃsāra* in the form of that sixfold path, "She causes it to disappear again of her own free will" in order to demonstrate her effectiveness at difficult tasks.[73]

The (Lord) says:

> 2. I BOW TO THE GREAT GODDESS WHO AS THE ALPHABET IS THE MOTHER[74] (AND) SUPREME LADY WHO STILLS THE PHENOMENAL DISTINCTIONS ARISING IN THE VAST WAVE OF TIME PROGRESSION.[75]

> "But above this in the highest reach there is a time which is not to be measured.[76]
> It is eternal (and) eternally arisen, Oh Goddess, and the unimpellable is not impelled.
> By means of the various minute[77] fractions of time,[78] Oh Goddess!, it impels down below everything beginning with *Vyāpinī*[79] upto the ends of the earth, and the path of moving and stationary beings." (Sva. 11:311)

72. *Kṣemarāja - disciple of Abhinavagupta and author of the Utpala Stotrāvalī Ṭikā - presumed to be the same work as quoted above.*

73. *"Difficult" for anyone except the Supreme Goddess. The above quoted verse refers to Śiva, but it applies equally to the Goddess when considered from the Śākta viewpoint.*

74. *The double meaning of mātṛkā has been made explicit in the translation.*

75. *There seems to be no clear definition for the word "hallohala", but the commentary to the Varanasi edition explains "hallohala" as "the driving force starting from lava to the end of the world." In conjunction with "kāla" the meaning is abridged into "progression of time". The Varanasi edition defines "kalanā" as "bondage" meaning saṃsāra - comprising the distinctions of objects to be grasped.*

76. *There are eighteen categories of time according to Kashmir Śaivism. The lower twelve lie within the human range of experience. The line of this verse mentions "Unmani" which is a reference to the highest category of time verging on the eternal.*

77. *Literally: "minute etc."; Skt.: "tuṭyadibhiḥ".*

78. *A "kalā" is a fraction of time equal to four mātras.*

79. *Vyāpinī is one of the categories below Unmani. In the order of descent the classification is: "Unmani, Samanā, Vyāpinī, Śakti, Nādānta, Nāda, Nirodhikā, Ardhacandra and Bindu.*

And so on. As for the "progression of time" whose nature has been described (above):

> "It is time and is known to be (in a state of) equilibrium." (Sva. 11:309)

Its "vast wave" is a special state whose real nature is without distinctions, essentially equipoised and devoid of duration and non-duration.

> "The sixteenth division of time is *apara* and the seventeenth is *para*. And that time which is higher than *para*, Oh Beloved, is the Lord and is the eighteenth." (Sva.4:329)

And so on. She is the allayer of those "phenomenal distinctions" (predominantly sequential or non-sequential as pertains to the various manifestations) that are particularized by the spurts (of time) described as being of the nature of *tuṭi*, *lava* and *nimeṣa*.[80]

> "Everywhere differences in manifestation (illumination) take the form of temporal succession.
> From the void onwards, it is a fragmented light;
> to the shining Mother it is constant."[81] (Ī. Pra.2:1:6)

In connection with what was said above, with the removal of the experiencing subjects classified as the void etc., (it is evident that):

> "Even in the expansion of diverse entities from the universal soul, there is liberation for one who thus knows that "all this power is mine". (Ī. Pra. 4:1:6)

80. *Tuṭi, lava and nimeṣa indicate smaller fractions within the fractions of time.
The meaning seems to be that the Goddess is capable of removing all the phenomenal distinctions which result from the action of time whether they occur as sequential or non-sequential manifestations.*

81. *As this is a quotation from the Īśvarapratyabhijñā by Utpalācārya the "void" almost certainly has the specific meaning of that state in which no sensible object is experienced. But even to the experiencing subjects of this state called Pralāyakalas such non-sensible experiences as they do have are finite and fragmented. It is only to the Supreme Being or "shining Mother" that the light of her manifestations are eternally present.*

Hence the meaning of the verse is: I bow to Her who brings that man, who is involved in the quest and deserving of grace, to rest in the highest and timeless state which is of the nature of unbroken, complete (and) supreme consciousness; who is the Great Goddess because of her pre-eminence and is luminous by virtue of being a single mass of unlimited supreme consciousness; who is the Supreme Lady and Mother endowed with the independant will to produce a very complex creation.

End of commentary on Verse 2.

But not only that. In order to demonstrate that She is inclined to bestow various *siddhis,*[82] He says:

> 3. EVEN BY THE PERFECTING[83] OF ONLY ONE SYLLABLE, MAN VIES WITH THE SUN, TĀRKṢYA,[84] THE MOON, KĀMA, ŚAṄKARA,[85] FIRE[86] AND VIṢṆU.

The meaning is that: by means of the ritual practice concerning the individual syllables (which will be spoken about later), man is vying with the sun etc. and becomes their equal with the utterance of merely this one syllable - the *Vāgbhava* etc..[87]

As He says:

> "Then, Oh Queen of the Gods, one becomes like another Vainateya."[88] (4:48)

82. *See footnote 63.*

83. *I.e., by meditation upon and constant repetition of the mantra AIṂ.*

84. *An epithet of Garuḍa.*

85. *An epithet of Śiva.*

86. *I.e., Agni.*

87. *The Vāgbhava is a monosyllabic mantra of great importance which will be discussed later. It is so efficacious that it can grant siddhis which allow man to exercise superhuman powers.*

88. *"Vainateya" is an epithet of Garuḍa. The actual verse reference is VT 4:48, not 4:45 as given in the Sanskrit text.*

And,

> "Then, Oh Goddess and Mistress of the Gods, amongst libertines and those who esteem themselves in the art of erotic love, the *sādhaka* becomes more of a frustration than the (god) Kāma." (4:38)

And,

> "One is looked upon as Trinetra by the hordes of spirits, ghosts, demons (and the groups of entities) that assume the forms of countless *ḍākinīs,*[89] malignant spirits, diseases and misfortunes." (4:50)

And,

> "...the excellent *sādhaka* is seen to resemble a flaming fire amidst the entire host of *yoginīs.*"[90] (3:19)

And also,

> "The Lord Hari assumed the form of Trailokyamohana after having first worshipped this *vidyā* (called) *Trailokya-mohinī.*"[91] (4:67)

89. *"Ḍākinīs are semi-divine female spirits whose powers are often of a malign nature. They are said to have evolved from the seven (sometimes eight) Mātṛkās Brahmī etc.. These "demonesses" are of considerable importance in Tantric Buddhism.*

90. *See footnote 10 for a definition of "yoginīs". The reference to this verse is given as "3:50", but it actually occurs at 3:19.*

91. *A "vidyā" is a feminine mantra. The fifteen syllable mantra (of which a one-third part is known as "Vāgbhava") is here referred to as Trailokyamohinī and it is only after having worshipped this mantra that Viṣṇu assumed the epithet of Trailokyamohana - the "charm of the three worlds". At least such is the Tantric explanation.*

The sun and moon are understood in the reference to "fire" and "Kāma" and are (therefore) not mentioned separately.[92] Also, from the use of the plural number a prime meaning can be taken that also includes the Lord of Speech etc..[93]

"He too becomes eloquent like another Vācaspati." (4:26)

So by inferring the Lord of Speech at this point it should not be said that it is without foundation or irrelevant, rather, - in line with the rule "*kāṅḍakūṣmaṅḍa*",[94] what advantage is there in naming the fruit/s (that come) in propitiating the triple *cakra* when what is under discussion has to do with the fruits effected by the syllable only?[95]

Since it is said that:

"Fire has ten parts and the sun has one hundred (times) ten rays.
The moon delights the world[96] and Garuḍa destroys the ten kinds of poison.[97]

92. *The five quotations from the VT quoted above are in support of the main Verse 3 which mentions seven entities with which man can vie. The sun and moon are not given additional scriptural corroboration by Jayaratha because they can be included under the headings of "fire" and "Kāma".*

93. *The idea seems to be that the enumeration of all the deities in Verse 3 is itself indicative that the Lord of Speech is implicit amongst them especially as the verse has to do with the importance of the Vāgbhava syllable.*

94. *Literally: What is the use of discussing the fruit (marrow) when we're still on the stem of the plant?"*

95. *For the reason that the main verse refers to the mastery of one syllable only and not of the whole vidyā/cakra. The lordship of Speech can be discussed later.*

96. *The classification is not so far identified, but it would probably be a literary reference to the ten ways in which the moon is said to "refresh the earth".*

97. *In Chapter II of the Kalpasthāna, Suśruta mentions the ten places where poison is located. He calls it "sthāvara viṣa".*

Also, Kāma has ten states[98] and the Lord of Speech is connected with the branches of knowledge.[99]
Śambhu is the Lord of the Ten Quarters and in his tenfold (nature) the one hundred Rudras are incorporated.
There is Viṣṇu and his ten *avatāras*, and Brahmā who is the creator of the diverse elements of the earth.[100]
(Although the pair Brahmā and the Lord of Speech are not explicitly mentioned, they are to be inferred here.)[101]
Having worshipped the three *cakras* whose impelling activities are in the forms of ten, ten and fourteen,
the three threes herein[102] are attained through the efficacy of the personal guru.[103]
For the three *piṇḍas*[104] are indeed the essence of the Goddess who is the origin of the universe.
For this reason, the *siddhis* which are in the *piṇḍas* are also

98. *The "smaradaśā" or ten stages of love are: delight of the eye, pensiveness, longing, sleeplessness, emaciation, indifference to worldly objects, abandonment of shame, infatuation, swoon and death. See Mallinātha on Meghadūta 90.*

99. *Normally the branches of knowledge (vidyās) are classified into groups of four, fourteen, thirty-three and even sixty-four. There exists the possibility that this reference is to the ten "Mahāvidyās" - personifications of Śakti.*

100. *Brahmā may be said to have ten aspects to his creation if one takes together the five tanmātras (hearing, touch, form, taste and smell) and the five mahābhūtas (fire, air, earth, water and ether).*

101. *Jayaratha has discussed above the advisability of inferring the Lord of Speech.*

102. *I.e., the nine references above to fire, sun, moon, Garuḍa, Kāma, the Lord of Speech (or Vākpati), Śambhu, Viṣṇu and Brahmā.*

103. *The powers which grant one the status of fire, sun etc., come through the mantra, but it is only the guru who is capable of actually communicating this power. (The use of "dhāma" here is uncertain...it generally means "house, family members etc.)*

104. *Generally speaking the word "piṇḍa" means ball, a lump, a roundish mass (of food) etc., but here and below it means a syllable "cluster" which is difficult to pronounce being mostly composed of consonants. The fifteen syllable mantra of the Goddess is made up of three piṇḍas known as Vāgbhava, Kāmarāja and Śakti.*

said (to be found) in *yonin*."[105]

The reasoning given for the above-mentioned ten divisions etc. and for the conjecture on the "*yonitā*" of the Goddess because of her essence as the three *piṇḍas* is not coherent. This is all rubbish and whatever are these eminent people talking about?
In speaking about the seven that begin with the "sun", the sevenfold qualities of "brilliance" and "strength" etc. should not be applied (to them) because the (sun, fire etc.) are the origin of other appropriate attributes and because it is irrelevant. In that connection:

> "The seven most excellent *guṇas* are: brilliance, strength, graciousness, form, knowledge, purity and zeal on behalf of others."

Here an artificial association (of ideas) is produced because without ample (evidence) and logic, the facts (are made) to rest on the order of the sun etc..[106] Let's drop this subject.

On this matter (of the main verse) others have said:

> "The two *vidyās* - one of a single syllable and the other of three syllables - are what I mean by the expressions "*kālahallola*" and "sun, Garuḍa etc.".[107]

105. *In this quotation probably the same commentator as before has made connections between the various elements of the main verse and the Śrīcakra saying that they each have ten, or multiples of ten, or fourteen aspects which thereby connects them with the two ten-spoked and the fourteen-spoked cakras. As before, Jayaratha does not approve of reading so much into the main verse.*
There is a play on the word "yonitā" to indicate that supernatural powers are also attainable by the ritual worship of the female sexual organs.

106. *Jayaratha does not think that these seven qualities should be duly applied to the sun, fire etc. as the same or some other commentator has done. Jayaratha objects because he says that the sun etc. are symbolic of more than any single attribute.*

107. *The single syllable mantra referred to here is "AIṂ". The three syllable vidyā/mantra is probably "AIṂ KLĪṂ SAUḤ".*

And so on. Trying to be victorious like in the Viśvamitra analogy[108] (and) establishing a new creation made up of *vācya* and *vācaka*, the letters ka, ha, e, ka, ma, ī, ha, ka, la, ra and ī are (said to be) represented by the words "sun" etc. in due order. It is also said that there is an indirect allusion to the chief of mantras here.[109] Let us not get involved in either rejecting or accepting these matters. What can we say? Shall one get angry with this pious man when commentators also regularly deduce mantras in this way?[110] Enough consideration of what ought not to be under consideration!

End of commentary on Verse 3.

She (the Goddess) not only concerns herself with *sādhakas*, but She animates this entire world composed of moving and stationary (beings). He says:

> 4. I GIVE HOMAGE TO THE QUEEN OF ALL - THE GODDESS WHO IS THE SACRED ALPHABET OF GREAT SPLENDOUR, (AND I GIVE HOMAGE) TO THE TRIPLE WORLDS BEAUTIFIED BY THE MOONLIGHT OF HER SYLLABLE.

As has been said in the scriptures:

> "Oh Yajñavalkya! What light does man have when the sun and the moon have set? 'The light of speech, Oh King' said he." (Br. U. 4:3:5)

108. *"Viśvamitra making victorious" is an adage (jiṣṇūkurvat Viśvamitranyāyena) and the implication here is that just as Viśvamitra tried to create a new universe and failed, so this unidentified commentator is also trying to create a new world of meanings and allusions.*

109. *An allusion to the fifteen syllable mantra "KEILHRĪṂ HKHLHRĪṂ HSKLHRĪṂ"*

110. *In fact, as will be seen below, there do exist cryptic ways for transmitting mantras in which "fire, sun etc." stand for particular letters of the alphabet. What Jayaratha appears to object to is the use of this method in the context of the third verse of the NSA.*

A former teacher has also said:

> "With the departure of Speech (from the body, man) is seen to be as unconscious as a block of wood.
> She it is who is the consciousness of all beings involved in the round of rebirths and She exists (both) inwardly and outwardly." [111] (Va. Pa. 1:128)

And,

> "If the light of that which is called sound[112] did not shine as far as *saṃsāra* this entire threefold world would turn into blinding darkness." (Kāvyādarśa, I:4 by Daṇḍin)

That is how She is (and) because of (her) greatness, "this Self is continuously alight". In this view, her brightness is not like that of lightning etc. (which comes) in sporadic flashes, (but) is an issuing stream of unceasing form shining with the glory that comes from the illumination of consciousness.

> "What fresh manifestation can serve as proof for the primeval *pramātṛ*[113] whose nature is ever shining[114] and inheres in every thought process?[115] (Ī. Pra. 2:3:16)

According to this maxim, because proof does not apply to a sphere in which the matter in hand has no precedent, She is from the very beginning the self-evident Supreme Śakti and Mother known by (her) original title of Mahātripurasundarī.

111. *I.e., in the conscious thought processes and in exterior sound.*

112. *"Sound" is here used in the biblical sense of "word", i.e. creative sound.*

113. *See footnote 46. "Pramātṛ" is here conceived of as the "supreme experiencer" - the God or Goddess of eternal light.*

114. *I.e., is ever "pure consciousness".*

115. *The existence of the Absolute is beyond the proof of science or logic chiefly because that which is to be proved (supreme consciousness or the supreme experiencer) constitutes the basis of the process of proof (conscious thought).*

> "The Supreme Lord is the highest soul of even those means of knowledge which propogate the life of existing things." (Tan. 1:55)

Therefore in accordance with the (main) verse, the meaning is that "I give homage", i.e. I merge myself in "the Goddess" who is "queen" because She gives life to all things which fall under (the categories) of *pramātṛ, prameya, pramāṇa* and who is addicted to sportive play because of her nature as the variety of *pramātaras*.[116]

End of commentary on Verse 4.

So this threefold universe has arisen because of the presence of this Supreme Śakti and it is animated (i.e. established) by Her.
To demonstrate that She is also the (world's) refuge, He says:

> 5. I GIVE HOMAGE TO HER WHO IS THE SACRED ALPHABET AND ON WHOSE LETTERS THE THREE WORLDS FROM BRAHMĀ TO THE LOWEST INFERNAL REGION[117] ARE THREADED AS ON A GREAT STRING.

The meaning of the verse is that Brahmā's egg and the infernal regions are (part of) the *Śakti* sphere[118] which shines everywhere. Its outcome is the triple world made up of the moving and the stationary in the forms of existence, existence-non-existence and non-existence[119] (and) whose letters are the great thread which

116. *Although the quotation from the Tantrāloka uses the word pramāṇa with its literal meaning of "correct notion, evidence, means of knowledge" etc., the reference seems to be to the pramātaras who may be said to be the subjects or agents through which the Goddess playfully explores/experiences the infinite range of being. The pramātaras of the verse seem to be those which belong to the pure (śuddha) sphere of creation, but the commentary makes it clear that all experiencing subjects are manifestations of the Goddess.*

117. *"Kaṭāha" is the lowest infernal region supposedly shaped like a cauldron.*

118. *There are four spheres: Śakti aṇḍa, Māyā aṇḍa, Prākṛti aṇḍa and Brahmā aṇḍa. The spheres are one inside the other with the Śakti sphere being the outer and most comprehensive one.*

119. *"Existence, existence-non-existence, non-existence" are expressions designed to transcend the mind's limited conception of what "being" is.*

one can trace[120] through everything. In the verse, "threaded" means "strung together", (i.e.) remaining linked together with Her as the backdrop.[121] (The meaning of the verse is) that "I give homage to Her etc. who is the sacred alphabet".[122]

> "Oh Goddess! She who is the alphabet is endowed with supreme splendour (and) everything from the *brahman* to the three worlds is pervaded by Her."

And,

> "Thus origination is through sound (and) all moving and non-moving entities are pervaded by it."

To explain this threading of the world through letters in another way, He has said:

> 6. IT CAN BE SEEN THAT EVEN NOW FROM THE BRAHMĀ SPHERE TO THE LOWEST INFERNAL REGION THE UNIVERSE HAS ORIGINATED IN THE TRIANGLE WHICH IS THE ELEVENTH SUPPORTING SEED.[123]

120. *Literally: "follow"; Skt.: "anugama".*

121. *The Sanskrit word used here is "bhitti" meaning "screen". Not confined to Śaktism or Kashmir Śaivism, it is an expression frequently used to describe the way in which the Goddess serves as a medium or backdrop for phenomena which only appear to be separate and unrelated.*

122. *All levels of creation are comprised in the alphabet and exist as her syllables with the Goddess permeating them as a string threads through a necklace of beads.*

123. *I.e., the letter "e" or* ए *in Devanāgarī and* [illegible] *in the Śāradā script. This letter is considered to have the shape of a downward pointing triangle itself symbolic of the yoni or female genital region.*

> 7 & 8. I BOW TO HER THE GREAT GODDESS WHO IS THE CLASSES OF LETTERS "A", "K", "C" ETC., PLUS "Ṭ", "T", "P", "Y" AND "Ś"; WHO ABIDES IN THE ELDER LIMB, THE ARMS, HEART, BACK, HIPS AND FEET; WHOSE FORM IS SUPREME BLISS; WHO IS THE ABSOLUTE AND THE RELATIVE AND THE OPTIMUM SUPPORT THROUGH THE DRAWING OUT OF THE LETTER "I".

The "Her" under discussion is the Mother and great Goddess Bhagavatī who because of (Her) greatness is shining through consciousness (as just recently described). She has the nature of the first letter[124] due to the predominance of *cit śakti*[125] (within Her). Since the scripture says of consciousness that "bliss is the form of the *brahman*", it has been said that "consciousness does not exist except in the form of bliss", therefore, "She is (also) the embodiment of bliss", "the essence of the second letter[126] due to the predominance of bliss *śakti*." So, due to the fitful state of consciousness and bliss, (and) because there results that reflection[127] which is essentially the desire to create, She is the "optimum support" through the extraction of the third *bīja*[128] which is the letter "i" and of the essence of Icchā *śakti*. That is to say that She is the support par excellence because of her involvement in causing the entire world to appear. Hence, because She abides[129] in *śakti* states,[130] She is the absolute and the relative and I bow

124. *I.e., the letter "ǎ".*

125. *I.e., consciousness energy. "Cit śakti" is particularly applicable to the Śiva aspect of the supreme being.*

126. *I.e., the letter "ā" symbolizing "ānanda" or bliss.*

127. *"Reflection" in the sense that Śakti represents the self-awareness of Śiva which is a kind of self-reflection, or self-consciousness. These two poles of Śiva and Śakti posit a state of potentiality or creative desire which is Icchā śakti.*

128. *Literally: "seed".*

129. *There appears to be a mistake in the Sanskrit text. Read "adhiśayitayā" as corrected.*

130. *I.e., in the states of cit śakti (ǎ); ānanda śakti (ā); icchā śakti (i); jñāna śakti (ī) and kriyā śakti (u - relating to unmeṣa).*

profusely to Her whose nature encompasses them.[131] Thus, due to the (Icchā *śakti's*) predisposition to create:

> "Absolute (consciousness) and bliss consciousness joined
> together in Icchā *śakti* (form) the triangle.
> They have said that its delight in creation (makes) it
> beautiful." (Tan. 3:94)

According to this (verse) the eleventh letter[132] is indicated by the combination of these three seed letters.[133]

> "It is said that with its three angles - Icchā, Jñāna and Kriyā -
> the "triangle is the *yoni*" which is a secret *maṇḍala* abiding
> on a higher plane."[134]

The meaning of the statement is that "supporter" indicates that it is the support of creation whose seed syllable is the letter "e" which is the triangle made up of Icchā, Jñāna and Kriyā. So this entire universe from the earth up to Śakti has arisen from a common basis (which) even now and at all times (not just occasionally) is seen and considered by all (to be) of that form because of its unconditioned state. And there

131. *The commentator is making the points that the essence of cit śakti or pure consciousness is the letter "ă". However for consciousness to be complete, the experience of consciousness is needed and it arises in consciousness being conscious of being conscious. In other words, cit śakti (ă) makes a distinction in itself which produces a self-reflection or another short "a" vowel. The combination of two short "a" vowels produces the long "a" vowel which represents the bliss which comes of self-awareness. The bliss arising from the two "poles" inherent in self-consciousness is manifested in the desire to create. This wish to create is personified as Icchā śakti and the letter "i" is of her essence. The text is saying that the "drawing out" or evolution of this letter "i" is the essence and support of creation.*

132. *I.e., the letter "e".*

133. *The vowels "a" (long and short) combine with "i" to form "e".*

134. *The use of "viyat" is ambiguous here. Usually meaning "atmosphere" or "sky", it is probably a reference to the Sahasrāra.*

is no part of this world which is not governed by these three *śaktis*. No task, dramatic denoument or skillful matter can be executed (without it being) desired, conceived and acted out. The whole world is my witness on this matter. So, according to the statement of the ŚrīTantrāloka, it means that She is upholding what is in her possession through the eight specified classes of letters ("a", "k", "c" etc.) which have their origin in the primary letter ("a").
By (the phrase) "the elder limb" is meant the head implying its three parts of crown-lock, forehead and spot between the eyebrows.[135]
By "arms" is (implied) the throat which is at their root. Repeating the word "heart", the words "back of the heart" mean the navel.[136]
"Hip" refers to the genitals.

As the commentator says:

> "The eldest limb is the crown-lock, forehead and spot between
> the eyes. The throat is at the base of the arms. The heart
> is the heart; what is behind it is said to be the navel.
> The hip is the genital area and, in the order of *nyāsa*,[137]
> the foot is that which is low down."[138]

End of commentary on Verse 8.

135. *The crown-lock, the forehead and the spot between the eyebrows are considered to be the three most important parts of the head.*

136. *The main verse cites the word "heart" only once, but it should be repeated to refer to the heart itself and to that which is at the "back of the heart", i.e. the navel.*

137. *"Nyāsa" is a Tantric ritual in which mantras are placed on various parts of the body.*

138. *Here the expression "tathāhakaḥ" needs to be emended since "tathā hakaḥ" or "tathā ahakaḥ" give no obvious meaning. Dr. G.K. Bhat has suggested that the text read either: "tathāhataḥ padaḥ" or "tathādharaḥ padaḥ". In the context the second alternative seems better.*

Thus, even by the gods She cannot be conceived of and to establish this He has said:

9. EVEN NOW THE GODS DO NOT KNOW THE SLIGHTEST THING ABOUT HER FORMED AND FORMLESS NATURE - WHO SHE IS, FROM WHOM SHE COMES, FROM WHERE AND HOW.

10. I GIVE HOMAGE TO HER WHOSE NATURE IS "*AHAṂ*"[139] AND THE IMPERISHABLE "KṢA" CONJUNCT OF LETTERS;[140] WHO IS SWAYING IN THE VAST WAVE OF *KULA KALĀS*[141] AND WHO IS BEYOND THE TURMOIL.[142]

"Gods" refers to Brahmā, Indra, Upendra etc.. By "slightest" (is meant) not even a little. How can it be (possible for) one to speculate on the four variants[143] relating to essence, cause, field of action and purpose (Who is She? From whom? Where? Because of whom?) with respect to Her, (when) her nature is formless non-existant being? It means that even now (gods and men) are unable to comprehend her way of functioning which is (wholly) dependant on Herself. As for her nature as "I":

139. *The word "aham" means "I", but it also represents the entire alphabet as the word begins and ends with the first and last letters of the alphabet. Therefore it is doubly symbolic of creation for it sums up the span of creation as symbolized by the alphabet, and it signifies the "I-ness" or self-awareness which is the precondition for creation.*

140. *The Goddess is of the nature of "aham" and the whole alphabet symbolizing the totality of being. Within that scope She is more specifically the dynamic śakti immanent in the universe. "Ka" therefore symbolizes the first manifestation of the universe and "sa" (or "ha") is the last. The two letters form the conjunct "kṣa".*

141. *See Part II and the "Introd. to the Philo. of the Texts".*

142. *"Olija" is the churning stick. Although She is responsible for the ocean of phenomena which She is churning up, She is essentially undisturbed by it.*

143. *"Vikalpa" usually means "alteration, permutation, modification" etc., but in this context it refers to a classification in the philosophy of Kashmir Śaivism.*

"She (Śakti) rests in the *anuttara*[144] in which the whole universe is withdrawn.
This universe is within Śakti conjoined to the *anuttara* state.
That which is Existence is "in Her" enfolded by the omnipresent one.[145]
All that shines is in consciousness, indeed, is also there because of consciousness.[146]
This triad brought into conjunction[147] as the result of the joining of the pair is the one supreme form of Bhairava of the nature of "*ahaṃ*".[148] (Tan. 3:207)

144. *The word anuttara has been left untranslated because its usage is very specific to this text. Generally it means "chief, excellent etc.", but here particularly refers to the letter "a" symbolising Śiva.*

145. *In this context Śakti is the letter "ha" and the "omnipresent one" is anuttara - "a".*

146. *"Saṃvittau" = in consciousness = in the pramātṛ; "saṃvidā" = by means of consciousness = pramāṇa; "viśva" = the objects of consciousness = prameya.*

147. *Literally: "gone into close contact"; Skt.: "saṃghaṭṭatām gatam".*

148. *This is a difficult verse. One important aspect of its meaning is that without the subjective ego (I-awareness pole), the objective pole of the universe cannot exist. Secondly, "ahaṃ" or "I" is the Goddess and all aspects of experience/creation; but the Skt. word "ahaṃ" also sums up the alphabet = creation since it begins with the first Skt. letter "a" and ends with the final Skt. letter "ha". ("m" = bindu = transcendence.) The alphabet as a whole symbolizes the manifested Śakti, but within it there are still Śiva-Śakti aspects. Anuttara is the first letter implying all others because it is the initial simplest utterance - "a". As such it represents Śiva. The last letter "ha" represents Śakti because it is the final "evolute" of the alphabet (i.e. creation) and being at the opposite pole from Śiva ("a"), it is especially Śakti. But Śiva = anuttara = "a" is always in "ha" = Śakti. This is because the short vowel "a" is always inherent in all the spoken consonants. The "ha" evolving from the "a" and the "a" always present in the "ha" represent the Śiva-Śakti pair in indissoluble union like binary stars in perpetual orbit around one another. Although apparently separate and at opposite poles for the purpose of creation, Śiva is in fact always with Śakti, and Śakti with Śiva. By saying that the Goddess is "ahaṃ" it means that She exists with the pure Śiva consciousness as self-consciousness and the universe which presents itself to consciousness - all part of the state of being "I".*

The expression "samputīkaraṇa probably has a double meaning in the context of this verse. In the word ahaṃ, the aspirate representing Śakti is enfolded by the "a" elements representing Śiva. Secondly, the phrase has a technical sense referring to the prāṇāyāmic process in which consciousness is raised to the Sahasrāra where the union of Śiva and Śakti takes place. ("Varāhopaniṣad", The Yoga Upaniṣads, p. 441) It is a three stage practice involving alternate inhalations and exhalations between right and left nostrils.

The Italian translation of the Tantrāloka (Abhinavagupta, Tantrāloka, Classici delle Religioni, Luce delle Sacre Scritture [Turin: U.T.E.T., 1972], p. 143.) suggests that the mantra SAUḤ is involved in samputīkaraṇa. This is possible as SAUḤ is called the "heart mantra". The element which rules the heart is wind (vāyu) - hence breath. It is well known that the breath is always repeating the ajapa mantra "so 'ham" meaning - "I am it". The mantra SAUḤ may represent a condensed form of the principal elements of "so 'ham" (s+o+a+h) which may account for its involvement in the raising of consciousness to the state where the "I" and the universe become one.

This verse contains both abstruse Tantric philosophy and symbolism as well as referring to the esoteric practice of samputīkaraṇa - all of it in highly condensed form.

And so on. According to the reasoning put forward, She is the single form of experiencing subject constituting the reflection of "I"[149] by means of a method of abridgement resulting from all the letters being condensed by taking the first and last letters.[150] There is no "Who is She?" type of consideration as to her identity. How can there be any fixed opinion as to her being or non-being?
Now, it may be urged that: "Her definitive form is fixed by means of the forty-nine letters. Let the conception of the Goddess be fixed in that form." But this cannot be, as She is the form of the "imperishable 'kṣa' conjunct of letters". The imperishability comes from the abiding in her own essence which has the nature of the absolute and it means that as regards the "kṣa" conjunct, She is its form also.[151] For the "kṣa" letter simultaneously refers to all the letters of the alphabet be being essentially an abridgement of the letters "ka" to "sa" which stand for *anuttara* and *visarga*.[152] Furthermore, as has been said (already), no certain opinion can be formed as to (her) definitely being or non-being because of the multiplicity of her form

149. The concept of ego as a centre of consciousness with its self-awareness as "I" may help in the understanding of pramātṛ as subjectivity.

150. The abridgement of the letters of the alphabet (a to ha) is "I" (ahaṃ) implying that self-awareness is the foundation for the existence of the universe represented by the alphabet.

151. Excluding "ḷ" and "ḷh" there are fourty-nine letters in the Sanskrit alphabet. However, as the text explicitly states that She is also the "kṣa" conjunct of letters (which brings the number to fifty), the differing opinion cited cannot be correct.

152. "Ka" is the first of the consonants in Sanskrit and it therefore can also represent the absolute - anuttara. The letter "s" is regularly substituted by visarga. Visarga is a semi-aspirated "ha" and "ha" in its turn is the last of the consonants. So "kṣa" represents another combination of the "first" and the "last". In addition, the etymology of visarga gives it the double meaning of creation (what has been emitted) and for these reasons the "kṣa" conjunct also symbolises the absolute and the relative.

(represented) by the individual letters etc..[153] Also, her cause cannot be determined because She is "*paraulijā*". "*Parā*" means "full" which is what She is. "*Oli*" means "*ovalli*"[154] which is that absolute knowledge which belongs to the *unmani* state[155] where all the operations of the mind are transcended.

For this reason,

> (She is) "...the first born from the first". (4:4)

According to a point of view to be discussed later, She has arisen from Śiva who is established first. It is implied that He also cannot be conjectured upon because his nature is without distinctions.

The sphere of activity (at this highest level) is also (inconceivable) as:

> "The *kula* (state) is called the one without a name."

Like a wave in the ocean, She is bobbing in the very highest consciousness that is the nameless *kalā* of *kula* nature. There, without being separated from it, She takes her ease and "shines" in the way that has been mentioned before. By thus abiding in all these various forms, She has no definite purpose. So why this search (for definite knowledge) when the Goddess is only intent on disporting Herself by assuming the variety of forms?

153. *This passage throws light on exactly what Jayaratha means by "being" and "non-being". He uses the word as though "being" is that which has attributes and "non-being" is without them. This rather vague use of the term "being" may be understood if one grants that existence is always perceived by man via its attributes or forms.*

154. *"Ovallīs" are a class of divinities worshipped in connection with Kaulism. (Rastogi, The Krama Tantricism, pp. 54-55.) According to Jayaratha they are of the highest order.*

155. *"Unmani" is a reference to the supreme level of consciousness on the verge of the Absolute according to Kashmir Śaivism.*

As the scripture says,

> "There exists no desire in Śiva and no desire in Śakti either.
> The Supreme Lady has arisen as a result of Śiva's very own nature."

Such is the Supreme Śakti to whom I give homage, i.e. merge into and who is referred to by such words as "alphabet" etc.. That is the meaning.

End of commentary on Verse 10.

(The Lord) now alludes to the method of *pūjā* [156] by saying:

> 11. I WORSHIP HER IN WHOM THERE IS THE PRESENCE OF THE EIGHT MOTHERS DUE TO THE ARRANGEMENT OF LETTERS INTO CLASSES, AND WHO IS THE QUEEN OF THE EIGHT GREAT *SIDDHIS* WHICH ARISE FROM (THOSE) EIGHT CLASSES.

By "Her" is meant Bhagavatī who is the alphabet from whom the eight great and unlimited *siddhis*, (specifically *Aṇimā* etc.), arise because they are in essence parts of Her - like the eight classes of letters. I "worship" the one who is entirely disposed to bestowing these (*siddhis*) of which (She) is the "queen" (and) of whom (it is said):

> "She is connected with the eight deities[157] by means of the arrangement of letters into classes." (1:60)

In accord with a view that is to be discussed later, the meaning is that: there is the presence of the eight mothers Vaśinī et al as a result of (Her) being the origin of the various *siddhis* (*Aṇimā* etc.) and by referring to the class arrangement of letters. Although not actually distinct from Her, it is as if they were distinct, and have

156. *The basis for pūjā is the Śrīcakra with its nine component individual cakras.*

157. *From the Tantric viewpoint, the alphabet shares in the divine nature therefore the eight classes of letters are personified as the deities Vaśinī etcetera.*

become (her) inner limb attendants[158] manifested as the first outer *cakra* deserving of worship.[159]

End of commentary on Verse 11.

In this verse, by the mere mention of the eight (that begin with Vaśinī), there is really an introduction to the garland (like) order of worshipping all the *cakras* because of the association of the eight *siddhis* with the whole *cakra* that is to be worshipped. So now because of its chief importance, (the Lord) also hints at the *pūjā* arrangement for the "root" triangle.

> 12. I BOW TO ŚRĪTRIPURĀ - THE TREASURE HOUSE OF THE FOUR ĀJÑĀS[160] WHO DWELLS WITHIN KĀMA, PŪRṆA, THAT WHICH IS CALLED BY THE LETTER "J" AND THE ŚRĪPĪṬHA:

> "Everywhere in this (text) the word "*ahaṃ*" signifies nothing but consciousness." (Tan. 1:132)

According to precept, the essence of the Supreme Self being in the body etc. as one mass of consciousness, (She is) "ŚrīTripurā" (of the character that has been discussed and is to be discussed) designated by the word "mother"[161] (and) in our doctrinal school by the celebrated title of ŚrīMahātripurasundarī. Due to her gracious ordinance[162] (also abiding constantly in the four *pīṭhas* located in the quarters beginning with

158. *As a whole, the Śrīcakra is the embodiment of the Goddess and its component parts are her limbs with the presiding deities serving as attendants to the Goddess. These eight deities are Vaśinī, Kāmeśvarī, Modinī, Vimalā, Aruṇā, Jayinī, Sarveśvarī and Kaulinī.*

159. *The inner part of the Śrīcakra is composed of bindu and the inner triangle. The first of the "outer" individual cakras is the cakra of eight triangles (eight spokes) called Sarvarogahara.*

160. *The reference to the four "ājñās" is to the four yugas which correlate with the four ancient pīṭhas. The Satya yuga = Uḍḍiyāna or the Śrīpīṭha; Treta yuga = Pūrṇagiri; Dvāpara yuga = Jālandhar and Kali yuga = Kāmarūpa.*

161. *Also having the meaning of "alphabet" as indicated above.*

162. *The Sanskrit reads "ājñā" which is translated as "ordinance" since a play on the word seems to be intended here.*

the east), She is a "treasure house" meaning that She is like a treasury - a world of abundance because of the (four *ājñās*) fading away under the influence of time (and being) renewed over and over again principally by means of the various *siddha yoginīs*.[163] It is said:

> "Oh Karālā! Oh Lovely One! When there occurs a pause in the descent of knowledge due to a defective understanding, the outpouring will continue by means of your *ājñā*."

So the meaning of the verse is that: I praise Her who, because of her benevolence towards the whole world, eternally abides in Kāmarūpa etc..
We pause (here) over the remark that "in this verse there is also an indirect indication of the *pūjā* arrangement in the eighth and ninth *cakras*".... In as much as by others every word is explained and expounded with a baseless meaning adduced through poor thinking, with all these (people) of little learning also saying (such things) as: "one can understand on one's own"..., "it's been ignored"..., "another's unrefuted opinion should be accepted"...(and) "learned men must not suppose that whatever word is said in reply is wrong (just) because it is irrelevant to the particular subject under discussion and will result in merely increasing the length of the text"..., it is not our intention to get side-tracked here,[164] but rather to have (the idea)[165] recognised as fallacious by stating our emphatic opposition to it. (So,) enough of this rambling on!
We speak of the subject under discussion.

End of commentary on Verse 12.

163. *The Goddess is a treasure house because through the agency of the siddha yoginīs, She dispenses creation over the course of the four yugas. Gradually the yugas lose their divine impetus and when the final phase is reached in dissolution, the Goddess once again re-initiates the cycle. Each phase is correlated with a particular location or pīṭha demonstrating the twin aspects of space and time in relation to the creative process.*

164. *Literally: "out of place"; Skt.: "asthane".*

165. *The idea to which Jayaratha objects is that the verse hints at the pūjā arrangement for the eighth and ninth cakras. He takes this as an example of the addled thinking that persists in reading more into the verse than is actually intended.*

Thus having announced the Tantra with an introductory eulogy, (the text) sets about the exposition with the words, "the blessed Goddess said". In order to satisfy the desire to know what She did say (the text) states:

13. OH MY LORD! ALL THE MANTRAS HAVE BEEN REVEALED TO ME BY YOUR LORDSHIP (AND ALSO) THE SIXTY-FOUR EXCELLENT TANTRAS OF THE MOTHERS.

14. THE MAHĀMĀYĀ, THE ŚAMBARA, THE YOGINĪ, JĀLAŚAMBARA, TATTVAŚAMBARAKA, OH DEVA, AND THE EIGHT BHAIRAVA (TANTRAS).[166]

15. THE EIGHT BAHURŪPA TANTRAS,[167] THE JÑĀNA AND THE EIGHT YĀMALA TANTRAS,[168] THE CANDRAJÑĀNA, THE VĀSUKI, THE MAHĀSAMMOHANA,

16. THE MAHOCCHUṢMA, OH GREAT DEVA!, THE VĀTHULA AND THE NAYOTTARA, THE HṚDBHEDA, THE MĀTṚBHEDA, THE GUHYA TANTRA AND THE KĀMIKA,

17. THE KĀLAPĀDA, THE KĀLASĀRA, AND ANOTHER IS THE KUBJIKĀMATA. THERE IS THE TANTROTTARA,[169] THE VĪṆĀDYA, THE TROTULA AND THE TROTULOTTARA;[170]

18. THE PAÑCĀMṚTA, THE RŪPABHEDA, THE BHŪTOḌḌĀMARA, THE KULASĀRA, THE KULOḌḌĪŚA AND THE KULACŪḌĀMAṆI,

166. *The eight Bhairava Tantras are: Asitāṅgga, Ruruchanda, Krodha, Unmatta, Kapālī, Bhīṣana and Saṅghāra.*

167. *The eight Bahurūpa Tantras are the eight Tantras of the Mātṛkās and Śivadūtīs.*

168. *The eight Yāmala Tantras are: Brahmayāmala, Viṣṇuyāmala, Rudrayāmala, Lakṣmīyāmala, Umāyāmala, Skandayāmala, Gaṇeśayāmala and Grahayāmala.*

169. *Take the reading from the "ga" edition given in footnote 1 of the Sanskrit text otherwise "Nayottara" is enumerated twice.*

170. *Read "Trotulottara" for "Bhrotulottara" as in footnote 1 of the Sanskrit text.*

19. THE SARVAJÑĀNOTTARA, OH DEVA, AND THE MAHĀPICUMATA, THE MAHĀLAKṢMĪMATA, OH DEVA, AND THE SIDDHAYOGĪŚVARĪMATA TANTRA,

20. THE KURŪPIKĀMATA TANTRA, OH DEVA, AND THE RŪPIKĀMATA TANTRA,
THE SARVAVĪRAMATA TANTRA, OH DEVA, AND THE VIMALĀMATA TANTRA,

21. THE ARUṆEŚA, THE MODANEŚA AND THE VIŚUDDHEŚVARA TANTRAS. THESE ARE THE SCRIPTURES AND THERE ARE A VAST NUMBER OF OTHER TANTRAS BESIDES.

22. OH DEVA! YOUR LORDSHIP HAS TOLD ME ABOUT THEM AND THEY CONTAIN ALL KNOWLEDGE.

The Tantra named "Vīnādya" refers to the Tantra called Vīṇāśikhottara. But included within all the scriptures are:

THE SIXTEEN *VIDYĀS*[171] WHICH ARE HINTED AT, BUT NOT FULLY REVEALED (IN THOSE TANTRAS), OH LORD OF THE GODS!

Consequently,

23. OH ŚAṄKARA! I WISH TO HEAR THEIR NAMES AND ABOUT THEIR INDIVIDUAL *CAKRAPŪJĀS* COMPLETE AND FROM EVERY ASPECT.[172]

24. TOGETHER WITH THE COLLECTIONS OF *MUDRĀS, MANTRAS* AND NAMES OF THE NUMEROUS DEITIES.

At this very point, the Lord Bhairava spoke up in reply. What did he say? He says:

LISTEN, OH GODDESS!, TO THE GREAT KNOWLEDGE (COMPRISING) THE SEA OF THE SIXTEEN *VIDYĀS* THAT

171. *The word vidyā has a double meaning that can refer either to a goddess, or to her sound equivalent the mantra.*

172. *This verse marks the actual beginning of the "Nityāṣoḍaśikārṇava" part of the Vāmakeśvarīmatam or Vāmakeśvara Tantra.*

25. ARE HIDDEN IN ALL THE TANTRAS. I HAVE NOT SPOKEN OF IT TO ANYONE.

Because of the difficulty involved in plunging into (this matter, the word) "sea" is specifically employed. On the subject He says:

THERE AT THE VERY BEGINNING IS THE FOREMOST *NITYĀ* MAHĀTRIPURASUNDARĪ,[173]

26. THEN, THE *NITYĀ* KĀMEŚVARĪ AND THE *NITYĀ* BHAGAMĀLINĪ, NITYAKLINNĀ, BHERUṆḌĀ AND VAHNIVĀSINĪ,

27. MAHĀVIDYEŚVARĪ, DŪTĪ, TVARITĀ, KULASUNDARĪ, NITYĀ AND NĪLAPATĀKĀ, VIJAYĀ, SARVAMAṄGALĀ,

28. JVĀLĀMĀLĪ AND VICITRĀ. THESE ARE THE SIXTEEN *NITYĀS*.[174]

The meaning of "foremost" (in verse 25) is "chief". "Dūtī" refers to Śivadūtī and "Nityā" means that is her name.

Concerning them:

28 & 29. TO BEGIN WITH HEAR ABOUT THE GREAT *NITYĀ* - TRIPURASUNDARĪ, OH GODDESS! EARTH-SHAKING (POWER) ARISES THROUGH THE KNOWLEDGE OF HER.

It may be objected that out of the blue one begins to talk about the drawing out of the *cakra* when the Lord asserts "Hear about Mahātripurasundarī". (We reply) that so it seems. Nevertheless, the pre-eminent Lady and *nityā* Bhagavatī is the Supreme One who desires to project

173. *The word "nityā" essentially meaning "eternal" is used in a Tantric sense to mean a goddess or śakti. It is more or less synonymous with "vidyā", although "vidyā" bears the additional Tantric meaning of "feminine mantra". This text is concerned with the foremost nityā - Mahātripurasundarī.*

174. *The nityās are all to be worshipped from "pratipad" (first day of a lunar fortnight) to pancadaśī and Mahātripurasundarī is worshipped on the sixteenth day. She is considered to pervade all the other nityās. There are some who worship all of the nityās every day giving pre-eminence to a different one in turn. The aṅga nityās are the fifteen and the aṅgī nityā is Mahātripurasundarī. The fifteen nityās are also the symbolic sum of a combination of the tanmātras.*

Herself outwardly in the form of the variety (of creation) out of her own autonomous[175] majesty, (and) indeed manifests first through her essence as "supporter" and "supported". Without a support how can there be any outward projection of the activity of the supported?[176]

The foremost Supreme Lord speaks about the nature of the *cakra:*

29. THE *ŚAKTI* IS INTERSECTED BY THE *ŚAKTI* AND AGAIN BY THE FIRE.

30. AND IT IS ENCLOSED BY EXTENDING DOWNWARDS THE *ŚAKTI* THAT IS UPPERMOST OF ALL.

Here, indeed, the triangle which is pointing downward (because it is outward facing and oriented towards creation) is called *śakti*. And (the triangle) which is pointing upward is called "fire" because it is inward facing and oriented towards dissolution. As the scripture says:

"The five *śaktis* (are connected) with creation and the four 'fires' with dissolution."[177]

Our supreme guru has also said:

175. *The text reads "svasvāntryamāhātmyāt" which is presumed to be in error for "svasvatantryamāhātmyāt".*

176. *The Sanskrit reads "kāram" translated as "activity" here, but specifically meaning "doing, making", and also "letter". Letters or sounds are the quivalents of the varying aspects of creation for which the cakra serves as another graphic symbol and support. So Jayaratha concludes that it is not, in fact, unreasonable to find the reference to Mahātripurasundarī serving as an introduction to the drawing out of the Śrīcakra since Mahātripurasundarī is the Śrīcakra, and it is She who "supports" the created universe that is projected out of Her.*

177. *The Śrīcakra is composed of nine interlacing triangles - five downward pointing ones called "śaktis" and four upward pointing ones called "fires".*

"*Śakti* is the triangle in the form of the letter "e"[178] which faces toward creation."

"'Fire' is the triangle which points upwards as it is dominated by dissolution."

"The names 'fire' and '*śakti*' denote the two triangles - the one pointing up and the other down."

And others also say:

"Inside the circle there are four fires and five *śaktis*. Upward pointing and creation pointing...."

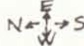
Again, by others wishing to discuss the difference between *śakti* and fire (it is agreed) that:

"Having divided the boundary (of the square), he should make a three-sided geometrical figure with three threads that are positioned in the east etc..[179]
The figure takes the *yoni* form which is like a triangle with its apex extending to the west."[180]

This agreed (method) does not apply here since it is clearly obvious that it is intent on illustrating only the making of a triangle. If, without any textual basis, this interpretation is forcibly put upon the two triangles (one) pointing up (and the other) down, (the commentator) does not achieve what he intends which is the description of fire and *śakti*. Explanations (of different kinds) can be seen everywhere for the words, "*bhaga, yoni*" and "triangle etc.".

178. *In Devanāgarī the letter "e" is written as* ए *having the shape of a downward pointing triangle. In Śāradā script it is* .

179. *In Indian tradition, "east" is the position straight ahead, or at the top substituting for the conventional "north" compass position of the occident.*



180. *The verse is saying that the triangle points to the west, hence it is downward pointing.*

As the scripture says:

"Up to the intersections of the middle, upper and lower facing triangles...."

And,

"One stick by one, the wise man should lay down six (and) six lines, which produces *yonis* that are joined together and intersect uniformly. The enclosed spaces are forty-nine *bhaga*[181] shaped forms."[182]

The guru also says:

"Including the interior triangle, there are said to be five; four fires and five *śaktis*."

"By extending with six lines from near each of the (three) angles of all triangles, one gets seven times seven *yonis*."[183]

In the prior (quote) the down pointing triangle is described with the word "*tryaśra*", and in the following one, the matter of the upward pointing is also (referred to) with the words "*bhaga*" and "*yoni*". This has no sense at all![184]

181. *One of the meanings of "bhaga" is "female genital area" having the shape therefore of a downward pointing triangle.*

182. *The reference here is probably to the figure illustrated on page 45 of the Sanskrit text and reproduced on p.268 of the translation.*

183. *See footnote 182.*

184. *Jayaratha has been pointing out in how many different and misleading ways the words "tryaśra, bhaga" and "yoni" can be used. For example, it would have been more sensible to have used the word bhaga or yoni in the first of the immediate above quotes (because the interior triangle points down), and to have used the word "tryaśra" in the second, as there are many upward pointing triangles among the forty-nine. To these the words "bhaga" and "yoni" do not properly apply.*

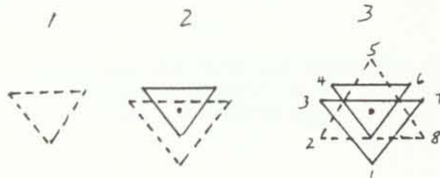
Enough of talking!

Having drawn the first downward pointing three-angled *śakti* in a suitable space, lower down one should intersect it by entering crosswise through the middle, thereby producing the "root" triangle. And again enclosing these two *śaktis* (which are interlaced and have the apexes of their triangles in the same direction) with an upward facing fire triangle which is (placed) at a slight distance from the apex of the "root" triangle.[185]

> "In the middle of the *cakra,* he should duly worship the four in the order of west, north, east and south."[186] (1:159)

(Thus) having enclosed according to a method that will be (entirely) explained, (it is said that) "from the inside crosswise intersection of the lower *śakti* come three angles; from the upward moving·one inside (it) extending on and through the intersecting points[187] are produced the two angles on the sides of the upper *śakti,* and one gets the upper angle by extending and joining together. (In this way), the inner triangle and the eight-spoked (*cakra*) made up of two *śaktis* and one fire come about." Such is the explanation for making an eight-spoked (*cakra*) in the form as outlined by the great guru! Are we to be made laughing stocks by certain frauds who, (unable) to directly perceive the more irregular grammatical constructions made by others, are joining words with words neglecting to get rid of the improper word constructions?

185.



186. *With the drawing of the third triangle, the four points of the compass are clearly indicated. The four to be worshipped in the root triangle are Kāmeśvarī, Bhagamālā, Vajreśī and Mahātripurasundarī.*

187. *Of the upper and lower śaktis. Although what the other commentator is saying is clear enough, nevertheless Jayaratha ojbects to his method on how to draw the cakra.*

(The commentator who) himself has said that: "Intersecting with a *śakti* the triangle which faces in the same direction (and) enclosing these two *śaktis* with a fire which is in essence an upward facing triangle" has explained words with words. How laughable they are! But since, thanks to their presumption, there is no end to such prnouncements, let us drop the subject.
So the meaning (of the first half of Verse 30) is that one should begin the first of the ten-spoked *cakras* and make the third *śakti* by duly expanding sideways the *śakti* which is the support of the eastern and uppermost point of the whole *cakra,* (and these lines) should extend downwards touching (in the process) the two lower angles of the eight-spoked *cakra.*[188]

30. AND WITH THE FIRE[189] ONE SHOULD INTERSECT IT UPWARDLY.

By duly expanding the two sides of the fire - which is upward facing by nature - sideways (as was done with the first *śakti*), one should carefully intersect the adjacent *śakti* and by touching the four upper angles on both sides of the eight-spoked *cakra,* produce the apex on the upper eastern (side of the *cakra*). In this way the second fire is made.[190]

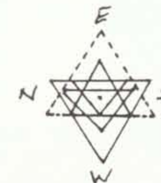
End of commentary on Verse 30.

188. *The third śakti:*



189. *"Vahnicakra" and "vahnipura" are specific synonyms for "fire" - the upward pointing triangle.*

190. *The second fire:*



31. THEN ONE SHOULD DULY EXTEND THE UPPERMOST *ŚAKTI* UPWARDS.

Thereafter, he should extend upwards the initial *śakti* that was drawn via the intersections where the third *śakti* and the second fire meet at the top, and by evenly resting it on the apex of the previous first fire in the regular manner. In this way, one gets both the fifth and seventh angles of this ten-spoked *cakra*.[191]

31 & 32. OH BEAUTIFUL ONE! AGAIN ONE SHOULD INTERSECT THE FIRST *ŚAKTI*[192] BY DULY EXTENDING THE FIRST FIRE DOWNWARDS FROM THE INTERSECTING POINTS.

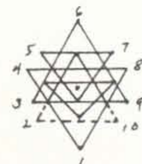
From the intersections of the second fire and the third *śakti* where they join below, one should carefully and evenly intersect (i.e., connect through) the first *śakti* along the apex of the second *śakti*, by duly extending downwards the fire called "*Vahnipura*" which is the foundation of the eight-spoked *cakra* (and whose sides have also been expanded in order to make the second fire). In reality it is the third *śakti* (which one intersects) although it is the primary *śakti* (involved) in this *cakra*. The result is the ten-spoked *cakra*.[193]

191.



192. *The very first śakti was the first one drawn, but the śakti primarily involved in the production of the ten-spoked cakra (hence "ādyām") is actually the third śakti.*

193.



And then,

32. ONE SHOULD EXTEND DOWNWARDS THE UPPERMOST *ŚAKTI* WITH THE FIRE INSIDE IT.

One should extend downwards the first *śakti* which is above all the others[194] and which is adjacent to the second fire which is in the uppermost part of the ten-spoked *cakra* and above everything else. Meaning that: one should produce the fourth *śakti* (which is the foundation of the second of the ten-spoked *cakras*) by expanding the two sides in the proper manner and by touching on both sides the four lower angles that are connected with the ten-spoked *cakra*.[195]

And,

33. ONE SHOULD INTERSECT IT UPWARDLY WITH THE FIRE WHICH IS (ASSOCIATED) WITH THE LOWER *ŚAKTI* OF THE FIRST *CAKRA*.

By "it" is meant that one should intersect this last drawn fourth *śakti* with the initial fire that has been comprised within the third *śakti*[196] that is (involved) in the first *cakra* and in the ten-spoked *cakra* made directly afterwards. The third fire is produced by the prescribed expansion of both sides; going upward and taking care to touch on the way the four upper angles of the ten-spoked (*cakra*) and

194. *I.e., above all other śaktis.*

195. *I.e., connected with the first of the ten-spoked cakras.*

The fourth śakti:



196. *The Sanskrit reads "tadupalakṣitena", meaning that the base line of the very first fire is bounded by the third śakti, and even when extended later, it appears to be dominated by the larger third śakti.*

with the (apex) lined up with the other two fire apexes.[197]

And then,

> 33 & 34. AGAIN AND AS BEFORE, BY EXTENDING THE FIRST *ŚAKTI*, ONE SHOULD INTERSECT THE UPPERMOST FIRE.

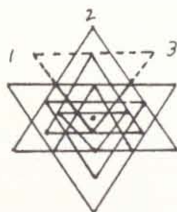
By "first" is meant the initial *śakti* that was drawn. And in the same way as it was extended before through the *śakti* and fire intersection points for the purpose of making the fifth and seventh angles of the ten-spoked *cakra*, so, having extended it again, one should intersect the third fire in the middle horizontally. It means that in placing the straight line one makes the three upper angles.[198]

> 34. EXCLUDING THE FIRE AND EXTENDING BETWEEN THE TWO LOWER FIRES, ONE SHOULD INTERSECT THE UNDERNEATH *ŚAKTI* WITH THE FIRST[199] FIRE.

One should intersect the fourth *śakti* which is placed underneath with the first fire (facing up) which was drawn as the foundation of the eight-spoked *cakra*. (One should intersect) having extended through the intersecting places with the third lower fire drawn subsequently as the foundation for this second ten-spoked *cakra*. (Leaving the second fire which is the foundation of the first ten-spoked *cakra* out of it; i.e. not concerned to use it here.) That is to say: having made two

197. *The third fire:*





198.

199. *The "ga" edition of this text which gives "ādya" seems more exact in the context than the reading "ūrdhva" that is actually given in this edition.*

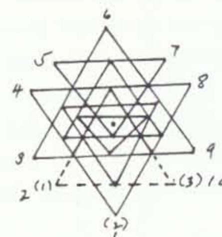
straight line extensions of the sides of the first[200] fire, the three lower angles are produced in the same manner as was just described (for the three upper angles), which completes the second of the ten-spoked *cakras*.[201]

> 35. THEN ONE SHOULD EXTEND DOWNWARDS THAT *ŚAKTI* WHICH IS SUBSEQUENT TO THE MIDDLE ONE ETC..

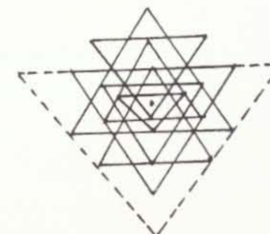
The "middle" *śakti* indicates the first one; the second is the one that was placed over it at the start; the third *śakti* begins the first of the ten-spoked *cakras*; and following that comes the fourth *śakti* connected with the second of the ten-spoked *cakras*. It means that one should produce the fifth *śakti* by expanding (in the regular manner) the sides of the (fourth *śakti*) and extending them downwards touching the four side angles of the second ten-spoked *cakra* on the way.[202]

200. *See footnote 199.*

201.



202. *The fifth śakti:*



What happens with this *śakti*? (The Lord) says that:

35. IN THIS WAY ONE ENCOMPASSES THE WHOLE *CAKRA*, OH QUEEN OF THE GODS!

The indeclinable particle "*eva*" is out of place (in this verse). It suggests that this is the whole of the *cakra* and that its fruits have been completely discussed.

End of commentary on Verse 35.

And then,

36 & 37. ONE SHOULD INTERSECT HER WITH THE FIRE OUTSIDE EVERYTHING AND ABOVE EVERYTHING IN ACCORDANCE WITH THE MEETING POINTS BELOW AND AS FAR AS THE MIDDLE AND UPPER *ŚAKTIS*.

By "her" is meant the fifth *śakti*, the last to be drawn and "outermost" of the whole *cakra* (i.e. not inside). By "with the fire" is meant the third fire (i.e. not the first), positioned at the top of the whole *cakra*. And it means that having expanded in the regular manner at the intersection with the lowest *śakti*[203] where there are two meeting points, one should intersect as far as the middle and upper *śaktis* of the *cakra* (i.e. the first and fourth), duly touching their upper four angles (on the way) and should join (the lines) together. In this way one makes the fourth fire.[204]

203. *I.e., the fifth one which descends lowest.*

204. *The fourth fire:*



Also,

37. ...OH BELOVED!, ONE SHOULD EXPAND THE *ŚAKTI* WHICH LIES WITHIN THE OUTER *ŚAKTI* AS FAR UP AS THE FIRST *ŚAKTI*.

Thereafter, one should expand upward to the edge of the initial *śakti* (i.e. as far as the first *sakti*), the fourth *śakti* which lies inside the outer fifth *śakti*. One should connect with this (*śakti*) by expanding on both sides. In this way, one gets both the sixth and tenth angles of the *cakra*.[205]

End of commentary on verse 37.

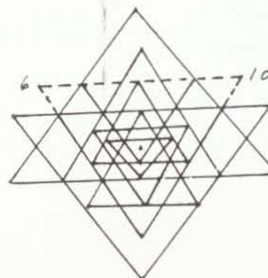
Then,

38. OH YOU WHO ARE ADORED BY HEROES! OH QUEEN! ONE SHOULD ALSO EXTEND THE FIRST *ŚAKTI* UPWARDS AS FAR AS THAT FIRE WHICH LIES BENEATH THE UPPERMOST FIRE.

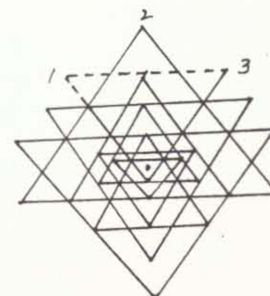
One should extend the initial, i.e. the first *śakti* (which has been extended twice before in the making of the two ten-spoked *cakras*) as far as the third fire which lies below that fourth fire which is uppermost in the whole *cakra*. (It is done) by first expanding the two sides and by making a straight line (which comes) in contact with the apex (of the third fire). And by duly intersecting the fourth fire, one gets the three upper angles of the fourteen-spoked *cakra*.[206]

End of commentary on Verse 38.

205.



206.



And then,

39. IN THAT MANNER, ONE SHOULD INTERSECT THE FIRE WHICH IS UPPERMOST (BY STARTING) FROM THE OUTERMOST MEETING POINTS WHICH ARE IN THE LOWER PART OF THE UPPERMOST FIRE, OH BELOVED!

40. AND HAVING EXPANDED, ONE SHOULD INTERSECT THE OUTERMOST *ŚAKTI* WHICH IS BELOW ALL (THE REST).

"From the outermost[207] meeting points in the lower part of the uppermost fire" is to be construed like the crow's eyes.[208] The third and thirteenth angles of this *cakra* are produced by intersecting, i.e. joining together with the fire which is named "*Vahnipura*" and which is "uppermost" among the four fires because it is established at the very beginning and is the foundation of the complete eight-spoked *cakra*. And "in that manner" (i.e., in the way which has just been described)[209] (one should intersect) with a bent (line) having the form of projecting triangles from the outermost meeting points where the third fire and the fifth *śakti* meet in the lower part of the fourth fire which is "uppermost", i.e. positioned at the top with respect to the whole

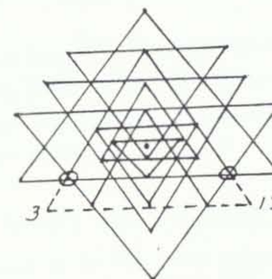
207. *Literally: "the extreme end".*

208. *The "crow's eyes" are equal but opposite which means that one starts from the similar intersecting points on opposite sides of the cakra. The lowest angle of the cakra is thereby made to look like a crow's beak.*

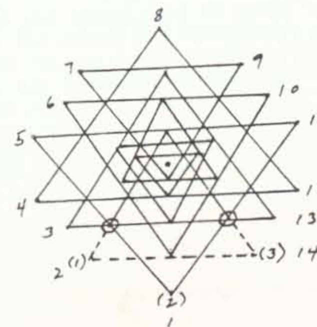
209. *I.e., one should follow the same procedure as in the previous verse.*

cakra.[210] So, following the procedure just outlined, one should intersect the fifth *śakti* which is below and outside of the rest, by extending from the end (i.e., from the two sides) of that fire which was drawn first and which is uppermost amongst all the fires because it is the cause of the formation of the eight-spoked (*cakra*). That is to say, (by extending) from the two meeting points where the fire in its lower part joins with the fifth *śakti* and the third fire. By which means the three lower angles of the fourteen-spoked *cakra* are completed, and (one gets) the formation of this whole *cakra* made up of five *śaktis* and four fires.[211]

210. *This verse is made confusing by the different use of the word "ūrdhva" = "uppermost". In the first usage it means uppermost in terms of rank because the first fire has the honour of precedence and because it is the basis of the eight-spoked cakra. In the second usage, the reference is to the fourth fire which is the largest of the four and which extends to the top of the whole cakra.*



211.

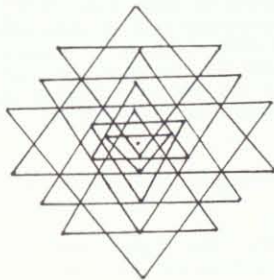


Prior to expounding on the pervading spirit of this *cakra*, he summarizes (by saying):

40 & 41. HENCE THE GREAT *CAKRA* WHICH IS CONNECTED WITH CREATION IS THE FIRST. IN THE MIDDLE POSSESSING THE OBLATION EATER ARE THE DOUBLE *CAKRAS* CONNECTED WITH MAINTENANCE AND THE FIFTH ONE IS DESTRUCTION. THUS (ONE GETS) THIS GREAT *CAKRA* CONTAINING MAHĀŚRĪTRIPURĀ.[212]

According to what has been said, the *cakra* is effulgent because, in essence, there is a manifesting forth due to its marvelous (symbolic) configuration. It is "great" because it is different from other *cakras* mentioned in the various other scriptures; because it is the cause of all things having the nature of *pramātṛ* and *prameya* and because of its gradual manifestation of the (creative) display. It is designated by the word "*cakra*" because by producing the realisation of the Self, it "cuts away"[213] - removing everything and leaving only pure conscious ness; because it (connotes) the satisfactions and miseries of "plenty" etc. due to its turnings through the inferior (planes of existence);[214] and because of its essence as creation, maintenance, destruction and the ineffable state (which transcends them). Hence, She who is above

212. *The first cakra = the fourteen-spoked cakra; the two middle ones = the two ten-spoked cakras; the oblation eater = the eight-spoked cakra and the fifth = the inner triangle. Note that the movement in this verse is from creation on the outside towards dissolution at centre. See commentary below.*



213. *This is a reference to the meaning of "cakra" as discus or weapon.*

214. *A reference to the wheel of saṃsāra.*

all in splendour (because of her supreme nature of massed consciousness and bliss) pervades the warp and weft of this whole universe which is essentially a mere exhalation[215] of her independent will. The Tripurā, (who irradiates the eternally fecund triple cities - characterised by creation, maintenance and destruction - which produce the abundance of varied phenomena, projected by Herself, from her own consciousness, onto her own backdrop as both different and non-different from Her in the way of the "mirror and town" analogy), is called by the name Mahātripurasundarī because her being is pure consciousness - ineffable and supreme.

"Because of her nature as supporter and supported...."

means that her nature consists of these distinctions. To explain: the *cakra* which is great because of its fourteen-spoked nature is characterised by creation (and) is indeed the first. For external creation has a configuration of fourteen.[216] Since it is said:

"The cycles of universal existence are fourteen."

Then in the middle are the pair of *cakras* having the nature of fire because of the burning pile of the two ten-spoked ones,[217] (and) they are the embodiment of maintenance for the idea is that maintenance has a dual character.

215. *Literally: "yawn"; Skt.: "vijṛmbha".*

216. *"First" because it is the first cakra from the dissolution point of view (i.e., from the outside in). It is characterised by the number fourteen possibly because of the fourteen Manus who are in turn the mythological overlords of universal ages of no less than 4,320,000 years.*

217. *The Sanskrit for "fire" here is actually "oblation eater" pointing to the sacred and sacrificial nature of the Śrī-cakra and to the way in which this sentence should be understood. The two ten-spoked cakras "in the middle" are said to have this fire in the sense that the two cakras are piled on top of one another and serve as the layered firewood on which is placed the fire of the eight-spoked cakra. The eight-spoked cakra is dominated by the fire "Vahnīpura" (see commentary to Verses 31-32) and the whole of the eight-spoked cakra symbolizes the movement towards dissolution or destruction. It should be remembered that Śrī-cakras were often made in three-dimensional form, consequently, the fire-like nature of the eight-spoked cakra literally sits upon the firewood like pile of the two ten-spoked cakras.*

As has been said:

> "The phase[218] called *avatāra* is founded on an inherent oscillation between origination and dissolution."[219]

Even though the eight-spoked *cakra* is the second one with respect to the "root" *cakra*, (one says):

> "In the first *cakra*, Oh Great Queen..." (1:157)

The predominance of destruction is referred to by "firstness" with its notion of a lesser number of spokes (as will be discussed later).[220]

As the Śrīyogasañcārādi also says:

> "...in the centre are the two *maṇḍalas* - the black and the white."[221]

and,

> "In the eight spokes the whole (*cakra*) is present together with the sixteen-spokes and the twelve-spokes."[222]

218. *The Sanskrit reads "krama".*

219. *The meaning of this verse is not obvious, but one assumes from the context that "avatāra" is a reference to the maintenance phase of existence, i.e. that which is actually incarnate at the time. The implication is that maintenance is not just a static state, but a state of actualization in which things are constantly coming into and going out of existence. Therefore, in the centre of the Śrīcakra are the two ten-spoked cakras because maintenance simultaneously includes aspects of creation and destruction.*

220. *Jayaratha is pointing out the fact that the eight-spoked cakra is often referred to as the "first one".*

221. *"Maṇḍalas" = circles, hence cakras and refers to the innermost cakras represented by the inner triangle and the dot. The inner triangle is depicted as white and the dot as black.*

222. *The eight-spoke cakra is made up from the three fundamental triangles (two śaktis and a fire) from which the whole yantra develops by extension, therefore the whole cakra is potentially there within it. By the twelve spokes is meant the eight-petal lotus plus the four angles of the outer "Bhūpura". These also inhere in the eight-spoked cakra presumably because sixteen, eight and four are all factors of the number eight.*

Also, according to this, destruction is declared to be the dominant (characteristic) of the eight-spoked *cakras*. Consequently, it is clear that ineffability[223] is the essence of the root triangle due to its uncomposed nature. Therefore, of the five *cakras*, there is: the *Sarvasaubhāgyakāraka (cakra)*; the *Sarvārthasādhaka (cakra)*; the *Sarvarakṣākara (cakra)*; the *Sarvarogahara (cakra)*; and the *Sarvānandakara cakra*.[224] Each one is connected in the way that has been rightly described (by the text) with the aforementioned fourfold progression of creation etc..[225] Furthermore, the differing opinions that have been put forward on this subject in other texts etc. are to be regarded as so much idle talk since a difference of interpretation in this matter is the result of a mistake on the part of the reader and is not the traditional (way of looking at it). The understanding or misunderstanding of this matter is conditioned by the excellence or lack of it (in the interpreter). And skill in exposition of the real meaning (whilst) avoiding pedantry[226] is excellence indeed - otherwise not![227]

As they say:

> "On this matter a difference in textual reading is either the correct one, or other (than correct) without traditional (support).
> But as it is an error on the part of the reader, the teaching of that (interpretation) is stupidity."

223. *A reference to the transcendental state called "anākhya".*

224. *In this enumeration the inner white triangle and the central dot are included together under the name "Sarvānandakara".*

225. *The whole cakra is said to contain the states of existence called creation, maintenance and destruction, and the state of ineffability called "anākhya".*

226. *Literally: "formality", "heaviness" or "weightiness of procedure"; Skt.: "prakriyāgaurava".*

227. *Literally: "the other is otherwise"; Skt.: "anyattu anyathā".*

"So, if after due consideration, one (particular) reading must be taken in the study of a text, (then) the one that has the concensus of the men of integrity is the only correct one to be accepted."

And that is the case here. What is the use of these worthies talking on about gaining acceptance etc. for their own confused interpretations? Rather, it is the mistake of these honourable gentlemen that the text which we have explained in two (parts, i.e.) how to make the *cakra* and the mystical identities which pervade it,[228] is (explained) by these honourable gentlemen in full measure with respect to the making of the *cakra*, and (it is done) in a ponderously pedantic way.[229] As "there are others to give evidence on this topic who avoid lengthy passages", enough of speculation about it as "it is resolved here" (in the following commentary). (But) so that we should not appear mindless at all of the aforementioned "mystical identities", (we quote):

> "Just as there is scent in the flower, oil in the seed, soul in the body and nectar in water,
> so is the *kula* present within the scriptures."[230] (Tan. 35:34)

According to this view, *kula* signifies the two words "*kaulika* knowledge" which everywhere exists as the inner vivifier. This (fact) is incontestable. For otherwise, as has repeatedly been said elsewhere, "there would be nothing to bestow pleasure or liberation."

228. *"Vyāpti" is an important term in Kashmir Śaiva philosophy meaning the "pervasion (by a mystical identity)". (Gupta, Hindu Tantrism, p. 57.) That seems to be the use of the word here, but it also connotes a technique of fusion by which a gross tattva is reabsorbed into a subtle one, and the subtle into a more subtle tattva. (Singh, Vijñānabhairava, p. 49.)*

229. *Jayaratha is taking exception to the way certain commentators have over interpreted not only Verses 40-41, but the whole section concerned with the making of the cakra. Jayaratha's approach is to comment on the making of the cakra as a purely technical matter and to leave the meaning/symbolism for later.*

230. *The "kaulika knowledge" which is the kula is also the "śakti" immanent in all things. Jayaratha uses this quote in order to demonstrate that he is well aware that the scriptures and the cakra are pervaded by a mystical identity.*

As the Śrītantrāloka says:

> "Oh Great Queen! Even in the scriptures of the *paśus*, the Lord has revealed it like brief flashes of lightening in the middle of a terribly dark wintry night."

According to this verse, it is said that the vivifying (power) of *kula* knowledge exists even in what is lower than low.

With that thought in mind, the distinguished man has also said:

> "I bow to the Goddess who is Ūrmi, Bhoginī, Kubjā, Kuleśvarī, Jagaduryā, Śrīkālakarṣaṇī and Kuṇḍalinī."

Etcetera, etcetera. In this supremely admirable scripture that is absolutely everywhere designated as the *kula* scripture, what variance on such mystical identities exists that isn't touched upon by (Abhinavagupta) if only as a means of refuting it?[231] Some say that "as the Lord will speak about this at the beginning of the fourth chapter", this is enough revelation of secret matters (at this point). Rather, ignoring (for the present, explanations of) such mystical identities as are (later) given in his words, (we continue):

> "The *cakra* composed of the *bindu* contains Ambikā, and the three circles[232] are Vāmā; Jyeṣṭhā is the four outer lines in the citadel of Indra,[233] (and) the group of *śakti* and fire triangles is Raudrī.

231. *Literally: "What inappropriateness is there of such mystical identities that is not touched upon by a mere refutation?" The 11th C Abhinavagupta is the eminent author of the Tantrāloka about which Jayaratha never has any criticism to make and which he considers as an authority in these matters. Having approvingly quoted some of the interpretations from the Tantrāloka, Jayaratha says that Abhinava has already dealt with all the inappropriate ones.*

232. *I.e., the rings beyond the lotuses.*

233. *I.e., the four lines of the outer square.*

> Oh Mother! Whosoever reflects on this natural basis for worship[234] bearing this in mind, he is your devotee."

There are many ways of working out the mystical identities (between Goddess and *cakra*) depending on the personal viewpoint of the speakers. If the metaphoric presence of these (goddesses) is, for example, "in the drawing out of the letter 'a'", is that also the definitive identification? No, it isn't, because She (the Goddess) is (also) the full expression of all the fifty (letters). (And if the metaphoric presence of Ambikā etc.) is, for example, in the drawing out of the letter "a" etc., then what a lot is being said thereby![235] So, given that there is no single opinion as to the metaphoric location of these (goddesses) why should this subject come up here?[236]

As to Ambikā:

> "The head of the letter 'a' is Raudrī and the mouth is said to be Vāmā. Ambikā is declared to be the arms and Jyeṣṭhā is called the weapon."

In this verse the straight line is said to be her arms.

> "When the subtle *kalā* Kuṇḍalī is aroused by Him (the Lord who is the fourfold *bindu* and in the womb of *śakti*),
> Oh Beloved! there is a straightening up through the union of churned and churner.
> Jyeṣṭhā *śakti* is declared to be the one that lies just between the two *bindus*.

234. *I.e., the cakra.*

235. *A great deal is implied in the remark about the drawing out of the letter "a" which isn't gone into.*

236. *Although Jayaratha is mentioning the possible symbolism of this main verse ("so that no fault should be found with us as commentator"), he does not really agree with the idea of introducing the cakra's mystical significance at this stage and he considers it premature. Using the quote about Ambikā, Vāmā etc., he says that they can only be allocated arbitrarily in the cakra and in the letter "a" etc.. To emphasize this point, he goes on to mention other places in the cakra where these goddesses are said to reside.*

> She who is called *Tripathā*[237] is known by the name of Raudrī.
> Ambikā is in the form of the crescent moon and the half-moon.
> In this way, the one supreme *śakti* becomes threefold."[238]

The crescent moon is in the shape of the letter "u".[239] No mention of Vāmā's name is made here.

And here is a reference that will come up again later:

> "As Vāmā the peak She reaches the sprouting stage of all the seeds that have been swallowed up.
> Then there is Jyeṣṭhā, and as Raudrī...She assumes the shape of a pyramidal triangle...." (4:9)

As for Ambikā being in the first letter: "in the Śrīsarvavīra and other texts, in various places various new dispositions have been revealed for them in the extraction of other letters also." So, where even in the extraction of other letters there is no definite form, how can there be question of the first (letter) elsewhere?[240] In this matter there is certainly no fixed identification. Or else, the fault of the commentator is due to the fact that the learned man is also caught up with the need to make a living....[241] Enough of this discussion!

End of commentary on Verse 41.

237. *Literally: "She of the three paths".*

238. *The quotation is from Tantra Sadbhāva quoted in the Śivasūtravimarśinī (II:3) of Kṣemarāja.*

239. *In Devanāgarī the letter "u" is often written as उ . The Śāradā way of writing the same letter is उ and it looks rather more like the crescent moon. (This latter form also occurs in Devanāgarī.)*

240. *Jayaratha is saying that the goddesses Ambikā etc. are variously assigned to different letters of the alphabet, so there is no point in saying that her definite form is the letter "a". The various quotes serve to show the variety of opinion on the nature of Ambikā, Vāmā etc..*

241. *I.e., a commentator may feel obliged to think up a novel interpretation in order to demonstrate how good he is at his job.*

And now (the Lord) speaks of the greatness (of the *cakra*):[242]

42. OH GREAT GODDESS! (THE *CAKRA* HAS THE POWER) TO PUT TO FLIGHT,[243] TO PERTURB AND TO DELUDE,
TO ATTRACT TO ONESELF, TO CRUSH (AND) TO IMMOBILISE;

43. TO ALLEVIATE DISEASE AND POVERTY, AND TO DESTROY ALL POLITICAL MALADMINISTRATION. IT IS SUPREME AND ABLE TO PRODUCE THE *MANTRASIDDHIS*[244] OF GOOD HEALTH AND ABUNDANT PROSPERITY AND PEACE.

44. IT GIVES ENJOYMENT AND IT GIVES LIBERATION; IT PRODUCES THE (*SIDDHI*) OF ASTRAL TRAVELLING.[245]
OH GODDESS! IT GIVES EVERY PROTECTION AND PRODUCES TOTAL BLISS.

45. IT ACCOMPLISHES ALL ACTIONS AND FULFILLS THE OBJECTIVES OF ALL ONE'S TASKS.
OH GODDESS! IT CAUSES (MENTAL) POSSESSION AND THE OPERATION OF *VEDHA*.[246]

242. *The text is corrected to read from "asta" to "asya".*

243. *The commentary suggests that "kledana" and "drāvaṇa" mean the same thing and therefore one translation has been given for both.*

244. *Those accomplishments that result from the mastery of various mantras.*

245. *The psychic power which allows the spirit of a person to temporatily disassociate itself from the body and "fly" through the air. However, at times the term "khecaratvam" can be synonymous with liberation.*

246. *"Vedha" refers to one or more esoteric types of initiation. According to the Mālinīvijaya (II:21-21) there are three types of initiation (sometimes a fourth is mentioned) in Kashmir Śaivism by means of which one penetrates to the godhead. They are āṇava, śākta and śāmbhava constituting the highest form of initiation.*
According to the Kulārṇava Tantra (XIV:66), vedha is a difficult form of initiation and according to the Śāradā Tilaka (V:127-39) vedha is a form of laya yoga in which the various cakras of the body are dissolved into one another.

46. IT IS RESPONSIBLE[247] FOR ALL THE (COSMIC) PRINCIPLES,[248]
OH GODDESS!,
AND IS THE ABODE OF THE *ĀJNĀS*.[249]
IT IS INVOLVED IN ALL SUCCESS AND IS THE SUPREME GLORIFIER OF ALL.

47. OH GODDESS! IT IS FULL OF ALL THE *MANTRAS* AND SACRED BATHING PLACES,
AND POSSESSES ALL VOWS AND ALL DIVINE NECTAR.

48. IT RELIEVES ALL SUFFERING AND BANISHES ALL SORROWS.
OH GODDESS! IT IS INTOXICATING AND CONTAINS THE QUEEN OF YOGIS.[250]

49. IT INCLUDES, OH BELOVED GODDESS!, ALL THE SEATS OF WORSHIP AND ALL KNOWLEDGE.
OH GODDESS! IT CONTAINS ALL THE GODS AND IS THE GIVER OF EVERY DELIGHT.

50. IT ALLAYS ALL MISFORTUNES AND DRIVES AWAY ALL OBSTACLES.
THE *CAKRA* PRODUCES ALL THE *SIDDHIS* AND FULFILLS ALL HOPES.

51. IT CONSUMES THE HOST OF ANOTHER'S DREADFUL, VIOLENT AND BLACKMAGICAL MANTRAS.
IT ATTRACTS SUPREME SUPERNATURAL POWERS AND SUPREME UNLIMITED (EARTHLY) POWER.

52. IT IS CAPABLE OF HALTING THE ARMY OF AN ENEMY AND OF CONFUSING ANOTHER'S JUDGEMENT.
IT OBSTRUCTS THE DISCUS[251] OF THE FOE AND IMPEDES THE WEAPON OF THE ANTAGONIST.

247. *Literally: "produces".*

248. *There are twenty-five or thirty-six tattvas or cosmic principles depending on whether one subscribes to the Sāṅkhya or the Kashmir Śaiva point of view.*

249. *See footnote 160.*

250. *I.e., Mahātripurasundarī.*

251. *Take the reading from the "ga" edition which substitutes "cakra" for "vaktra".*

53. IT CAUSES GREAT WONDER AND PRODUCES IMMENSE ENJOYMENT.
IT GIVES RISE TO GREAT POWER OF CONTROL OVER OTHERS AND
IS THE GIVER OF MUCH GOOD FORTUNE, OH GODDESS!

54. OH GODDESS! IT TAKES AWAY HIGH FEVER AND DESTROYS ANOTHER'S
MOST LETHAL POISON.[252]
IT OVERCOMES MIGHTY DEATH AND VANQUISHES GREAT FEAR.

55. IT ROCKS (THE FOUNDATIONS OF) HUGE CITIES AND ENDOWS WITH
MUCH HAPPINESS AND SPLENDOUR.
OH GODDESS! IT IS FULL OF PROSPERITY AND GIVES GREAT GOOD
FORTUNE.

56. IT IS IMBUED WITH IMMENSE MAJESTY AND ABSOLVES GREAT SINS.

Although "melting" and "putting to flight" are designated separately, they indicate the same sort of thing. "Immobilise" explicitly means the immobilisation of enemy armies etc.. By "(mental) possession" (is meant) the fifty different types of possession etc. that are mentioned elsewhere.[253] "*Vedha*" (is done) through the nature of mantra sound which is spoken about in many places and in many ways.[254] By "sacred bathing places" and "all the vows" is meant that it gives the benefits (incurred) by going on pilgrimage and performing vows. "Suffering" is agitation - a particular kind of affliction[255] contrary to contentment. "Sorrow" is merely a grieving for oneself or another. "Immense enjoyment" is with respect to worldly things. By the mention of this phrase "it produces total bliss"[256] (which is to assert the lack of real difference between "governor" and "governed"), the ninth *cakra* (beloved because it is deserving of worship) is also to be indirectly understood.[257]

252. *Literally: "great poison"; Skt.: "mahāviṣa".*

253. *But not in this text.*

254. *See footnote 246.*

255. *Literally: "injustice, demerit, wickedness etc."; Skt.: "adharma".*

256. *See Verse 44.*

257. *Total bliss arises when there is no longer any distinction between subject/object, governor/governed etc., i.e. when duality is transcended. In terms of the Śrīcakra this state of supreme bliss is symbolised by the bindu - the ninth cakra called "Sarvānandakara".*

As this is not all its power, (the Lord) says:

56 & 57. SO, OH GREAT GODDESS!, IT IS NOT POSSIBLE FOR ME TO
DESCRIBE THE POWER OF THIS *CAKRA* EVEN IN A HUNDRED
MILLION AEONS.[258]

He also speaks of what is or is not to be made outside of (the *yantra*).

57. OUTSIDE OF THIS HE SHOULD DRAW A LOTUS OF EIGHT PETALS.

58. AND BEYOND THAT, OH QUEEN OF THE GODS!, SUCH A ONE OF
SIXTEEN SPOKES ALSO.
AND (THEN) AN EVEN-SIDED PERIMETER[259] EMBELLISHED
WITH FOUR PORTALS.

In the "sixteen spoked one", the word "spoke" is a synonym for petal.[260]

As has been said:

"In the sixteen-spoked one - the great lotus..."

The "also"[261] refers to a lotus. By "perimeter" is meant a space with straight lines.
With the intention of making it easy, this (drawing of the *cakra*) is retold in the Śrīrasamahodadhi chiefly by utilising lines of thread.

258. *A "kalpa" = one day of Brahmā, or one thousand "yugas" which is a period of four thousand, three hundred and twenty million years.*

259. *I.e., a square.*

260. *There is a pun on the word "paryāya" as it can also mean "revolution". Therefore, a revolution or circle of petals.*

261. *See Verse 58.*

Like this:

"Now I will give a detailed demonstration of the *cakra*.
For the purpose one should make an excellent *maṇḍala*[262]
with the breadth of three hands.[263]
With one third of it, he should make the pericarp that is
inscribed with the *cakra*.[264]
Half the space (of the pericarp) is taken up by the two lotuses
and (equally with them) by the field with portals.
Placing first the *brahma* thread through the centre of the
pericarp,
one should set down seven threads from north to south.
Taking away the fourth thread, there is a middle dividing space.
The two portions of the fifth and third that have been reduced
by one-third, one should again extend the middle portion by
that portion.
From the two ends of the first, second and third threads, one
should extend downwards to the ones below,
joining them together on the circle, on the seventh line of
thread and in the central spot.
And one should take (up) two by two the ends of the threads of
the three situated below from the fifth one.
Thus one gets another six triangles.
And in this way the fourteen-spoked one and the ten-spoked one
are produced.
From the second and the sixth threads on both sides of the *brahma*
thread,
pairs of threads should be placed that are extended up and down
coming into contact with the sides.
Afterwards one should extend a pair of threads.
So this is called the ten-spoked *cakra* and is the third one.
One should take up two threads with the apex on the fifth line,
upto the two intersecting points of the middle upper and lower
triangles.

262. *Usually round, a* *maṇḍala* *may describe a square. Here square is intended as can be judged from the later context.*

263. *A "hand" is the distance from the elbow to the tips of the fingers and measures approximately eighteen inches.*

264. *I.e., the "pericarp" with the five* *śaktis* *and the four fires will cover approximately one-third of the central one-third area.*

And one should place a third thread joining them with one
another.
Thus one gets the fourth (*cakra*) which is the eight-spoked
one, and in it the single spoked (triangle *cakra*) which is
the fifth.
(In this way) one produces the correctly proportioned *cakra*
inside the pericarp,
with its five *śaktis* connected with creation and its four
fires connected with destruction.
The *cakra* arises from the interlacing of the five *śaktis* and
the four fires.
Therein are the one and the eight; in the middle are the two
tens and finally the fourteen.
Oh Great Lady!, there is the fourteen, the pair of tens, the
eight and the one.[265]
One becomes immortal from the realisation that the positions
of the *śaktis* established in the *Tripurācakra* are duly
connected with creation and dissolution.[266]
On the outside one should make two lotuses - one of eight
petals and one of sixteen.
Then placing a square (all around) one should make four portals.
So, invested with the square (one has) the superb *maṇḍala*
with the *cakra* (part) having raised lines of white filled with
red powder."

Here is the meaning. "By half the space of the pericarp" is meant one-half of a third part which is one-sixth (of the whole). Consequently, the two lotuses are to be made in a space that measures

265. *These lines have been quoted in the commentary to Verse 1 of this text.*

266. *Although the* *śaktis* *basically represent creation, nevertheless depending on their position in the* *cakra,* *the creation element is more or less intensified. For example, the fifth* *śakti* *represents creation-creation, as the first and innermost one represents creation-destruction.*

twelve fingers[267] all around. The text says that one-third again is for the rest.[268]

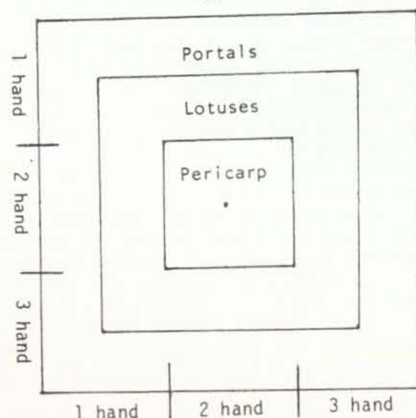
As they say:

> "On a sacrificially worthy spot of three hands, one hand is to be made into a ground with doors; the two lotuses (one of sixteen petals and the Vasu[269] petal one) take a hand and the pericarp is a third part."

By "equally with them" is meant that it is intended for the two (mentioned) in the text. As for "through the centre" of this field divided into three hands, (even) before making the square, a division into twenty-four should be made because (otherwise) the mention of words such as "portion", "placing the seven threads from north to south", the "*brahma* thread" etc. is inappropriate and misleading as the (understanding) of one is an extension of (the understanding) of another. As a result of doing this, everything fits together in the field of the pericarp which is divided into eight parts. And then within the surrounding two (large apportioned) parts are the two lotuses and the four portals. And so having placed a dot in the central spot, there follows the matter of the pericarp and the two lotuses with the arrangement of three circles, ending after that with the square. Afterwards

267. *One "finger" is one-twenty-fourth of a* <u>*hasta*</u>.

268. *Literally: "the others", i.e. circles and doors etc.. The result is:*

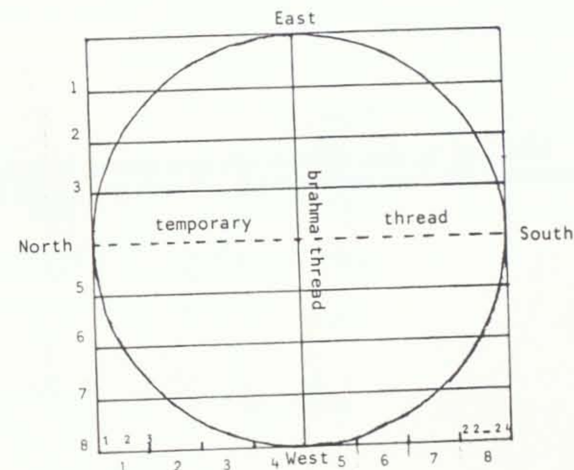


269. *There are eight Vasus.*

(comes) the (actual) drawing with lines of thread of the forty-three angles etc. in the pericarp. (For which) the explanation of the eminent and ridiculous guru Caryānandanātha demonstrates the extreme result of sounding off in ignorance of how to draw the lines. Enough of this talking about the prevalent and poisonous ideas that are taught by him!

The mention of specific threads is a subsequent exposition only for use in producing the *cakra*. And because the threads extend in relation to each other from the middle (as a reference), the use of the *brahma* thread is merely to produce the same alignment in the apexes of the fires and *śaktis*. The purpose of using the fourth thread which is included is, in the distribution of spaces in relation to a centrally positioned thread in order to produce the distinctive features of the *cakra* limbs. It is said that it "visits" (the pericarp) to be useful and is again removed. (The others, however, are obviously used in the production of the *cakra*.)[270] Suspecting that the

270. *The fourth thread is only of temporary use in order to space out the other six threads which do remain involved in producing the* <u>*cakra*</u>.



1 cm. = 1 large scale "finger" = 1 "portion"
1/3 cm. = 1 small "finger"
8 large scale "fingers" = 1 hand

extension of threads to rest at the centre (of the pericarp) from the four that begin with the second one[271] (and starting from the ends of the second and sixth), does not produce the *cakra*, the Lord first instructs as to the exact location[272] with the very abbreviated remark "the third" etc., by pointing out that here and there, there is an absence of an essential part which is (itself) characterised by three parts. The third (because a "portion" being in thirds it has a close relation to that word)[273] and the fifth "portions" are the two at the ends of the third and fifth threads. Because the (actual) extension (of threads) is spoken about later and because of the Tantra's artifice which does not draw the attention,[274] "at the end" is of the portion with its three parts - the two portions having been reduced by one finger's breadth because there are three fingers (in a portion). Having done that earlier, (the one-third part = *aṅgula*) is afterwards replaced.[275]

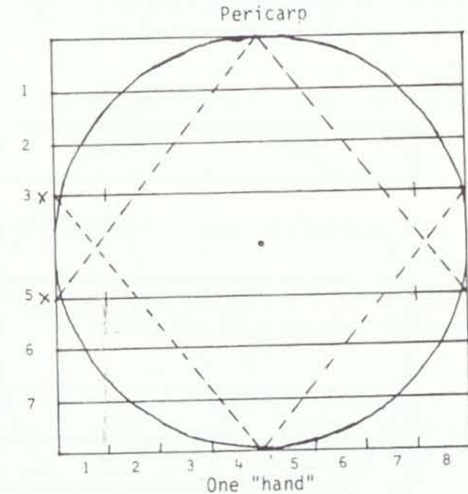
271. *I.e., the second, third, fifth and sixth threads.*

272. *From which one should begin extending threads from the above four.*

273. *Here Jayaratha merely seems to be saying that "third" is appropriately referred to as "bhāga" which is meant to have a connotation of threeness.*

274. *Often the tantras are deliberately obscure and puzzling in order to mislead the uninitiated. That is what has happened here. A very important factor in the making of the cakra has received only a glancing reference in the main verse.*

275. *In making the cakra according to the method of the Śrīrasamahodadhi, the section just covered in the commentary is critical. It will be recalled that Jayaratha said that one must divide the field of three hands into twenty-four fingers. The area of the pericarp will therefore cover an area of eight fingers. These eight fingers are the "portions" (bhāgas). In relation to the pericarp there is a further subdivision into twenty-four fingers, i.e. each portion of the pericarp contains three fingers (each one a one twenty-fourth part of the pericarp area). When the circle for the pericarp is drawn (see commentary above: "the matter of the pericarp"), one will observe that the circumference of the pericarp effectively reduces by one-third the two "portions" at the ends of the third and fifth lines. If one were to extend threads from the intersections with the circumference, the cakra would emphatically not interlace properly. To get all the proper intersections later, it is important to extend threads from the end of those portions of the third and fifth lines, i.e. one must start the extensions at a "finger's breadth" beyond the circumference of the pericarp. Later the lotus will cover these minute projections beyond the circumference. It should be noted that the actual diminution at the ends of the third and fifth lines appears slightly less than a finger.*

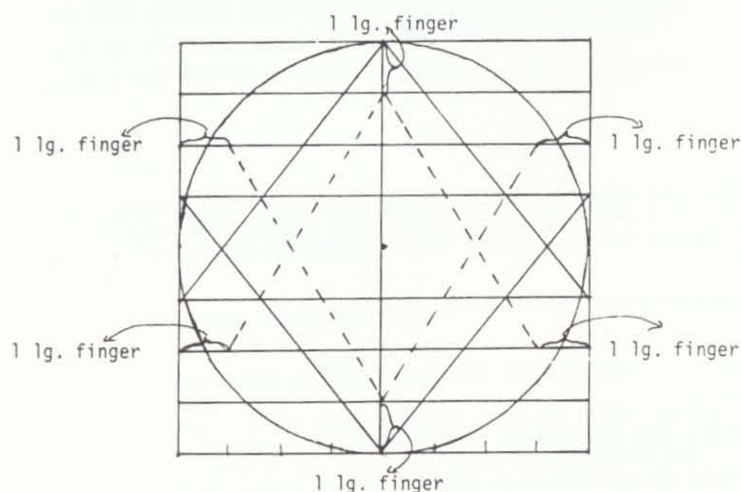


The threads must extend from the absolute ends of the third and fifth lines, not from the intersections with the circumference.

"By that portion" is meant that one should increase the "middle part" (which has to do with the fourteen and ten-spoked *cakras*) by way of the three-part feature,[276] and "one should increase" "on the two sides" means that here and there in three places on the second, central and sixth (lines), there is an increase of one finger's breadth (from the perimeter of the square.)[277] By avoiding with one finger with respect to the circle;[278] by increasing one finger in the middle and (at the ends) of

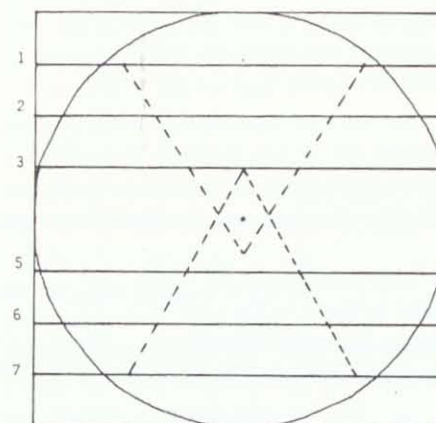
276. *The "middle part" having to do with the fourteen and ten-spoked* *cakras* *are the triangles formed from the second and sixth lines. They lie between the others. The largest outer triangles are only concerned with the fourteen-spoked* *cakra*. *The inner ones (one and seven) are involved in all the* *cakras*. *"Parimāṇam" here indicates the measure of a finger and also the fact that it is the distance from the outer perimeter.*

277. *The reference points for the second and sixth lines all happen to be one full (three-part) finger away from the perimeter.*

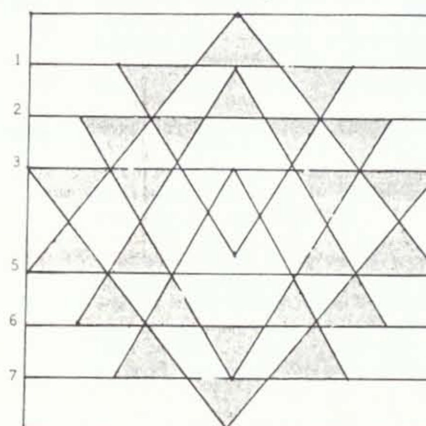


278. *The text reads "abhramataḥ" corrected to read "bhramataḥ". This phrase is the only reference to the placement points for the first and seventh threads. Unlike the second and sixth threads, note that they begin one small finger distance away from the circumferance of the circle, i.e. one-twenty-fourth of the area of the pericarp from the edge of the circle.*

The positions of the first and seventh threads and the result of the interlacing of the six threads is shown below.



Lines begin 1 small finger away from the circle.



The Fourteen and Ten-Spoked Cakras

the second and sixth threads, and by placing dots on the first, second, sixth and seventh lines of thread for the purpose of intersecting and extending threads up and down, (the threads) are made to end here and there with an appearance that is about to be described.[279] But the explanation which says that there is an increase of one finger in the first line[280] and that the one which is the same number as arrows[281] and the third one are to be taken above and below by a finger, has no basis and is not effective in producing the *cakra*. On the contrary, it is a stumbling block because it gives rise to the confusion of the *cakras* etc. and in every way ruins the intersecting points. (That explanation) should be ignored.[282]

> "It is Viśvāvarta thinking that: 'Those few rare persons who are expert (because of the Śrīrasamahodadhi's wealth of secret and precious gems) in the spray of verses cast up (by that Tantra),[283] they, released from the impurities arising from the dark cloud of uncertainties with respect to the Vāmakeśvara scripture,[284] penetrate (to the heart) of difficult matters and will be of assistance to all' - who has inspired

279. *I.e., about to be described in the above Rasamahodadhi text on which Jayaratha is basing this bit of commentary. The text goes on to say that the result is the fourteen and ten-spoked cakras.*

280. *The Sanskrit reads "prathasūtrasya" corrected to "prathamasūtrasya".*

281. *There are five arrows of Kāma, hence the fifth thread.*

282. *Jayaratha says that the cakra will not turn out if one adds a finger to the centre point of the cakra, nor will it turn out by carrying the lines of the fifth and third threads above and below the circumference of the pericarp as is done to the sides of those lines. He says there is no textual basis for the second of these false recommendations, nor does the text tell one what to do about the actual meeting point at centre for the first line. (In fact, for the right proportions the meeting point is approximately one and a half fingers down from the central dot. Jayaratha seems to ignore this question in his commentary.)*

283. *The metaphor "spray" arises from the title of the work which means the "great and sacred ocean of rasa".*

284. *If one can understand the Śrīrasamahodadhi, the Vāmakeśvarīmata is also within one's ken. With this quotation Jayaratha declares his competence to deal with the difficulties in both texts.*

> these possessors of true gurus[285] having overcome the considerable jealousy of the guru community."

The learned gentlemen who are speaking out (on these matters) and have not understood even a tiny bit of the sacred text, are (capable) - merely because it is there - of placing a hundred tinkling ornaments on a household heirloom[286] that has been hidden and protected. Is that not a laughably stupid (way) of storing goods?[287] Making use of every word (of the text) and burning their faces (with shame in the process), the (*cakra*) picture of these great-souled, line-drawing, eminent gurus is a mirage![288] And not just that. It has been said that there is (actual) sin in the wrongly chosen and counter-to-scripture division into thirty-two parts that others are capable of making. Enough of this exchange with the garrulous!

As for "the three situated below" (the fifth, sixth and seventh lines of thread):[289] "the ends" is to be understood according to the method that was prescribed for "from the two ends" that are cut off by a finger by the (intersecting) circle, with the central position also enlarged by a finger.[290]

285. *I.e., who have been taught the correct interpretations.*

286. *"Pañcapuruṣīm" for "pañcapuruṣām"? I.e., something that has lasted through five generations?*

287. *There is a pun on the word "jhaṅkāra" here. It can mean both "murmuring" and a jingly leg or toe ornament. The tinkling objects will attract attention to a spot which is supposed to be hidden, and the "learned" likewise buzz and mutter about matters which are hidden from their understanding.*

288. *The text literally reads "picture without a wall".*

289. *This line actually occurs a little lower down in the commentary, but it is brought forward in order to help clarify the explanation.*

290. *The same thing is to be done with the lower three lines of thread as has been done with the upper three, except that the meeting point for the seventh line at the centre is one whole finger's breadth above the central dot, whereas the central meeting point for the first line is actually almost two small fingers below the central dot.*

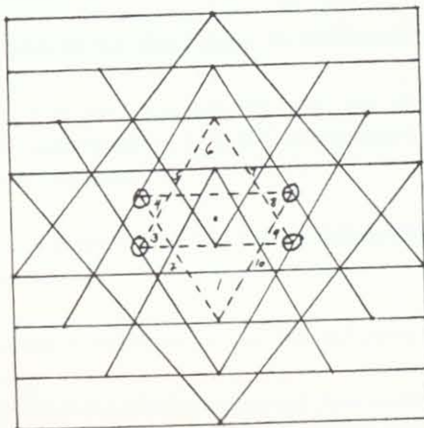
By "from the second and the sixth (threads)" is meant those which have been increased by a finger in the manner already discussed.[291]
By "on both sides of the *brahma* thread" is meant in the upper and lower parts, which means the producing of upper and lower triangles with their apexes similarly lined up. By the "lower and upper ones" is meant as the numbers (have indicated).[292]
By "coming into contact with the sides" means to put into effect according to the rule of the "crow's eyes",[293] as a result of which there is contact with the respective sides of the ten-spoked one previously made. It means that one should extend the two threads up and down until there is a meeting with the sides (of the ten-spoked *cakra*) at the half-way (mark) in the fourth portions. Connecting as before, another pair of threads should be placed on the sides of these four recently positioned threads making an extension of fifty.[294]

291. *The next set of triangles extend to the second and the sixth lines. They touch the triangles already made at three points.*

292. *The verse mentions the second and sixth, hence these are the lines of thread involved.*

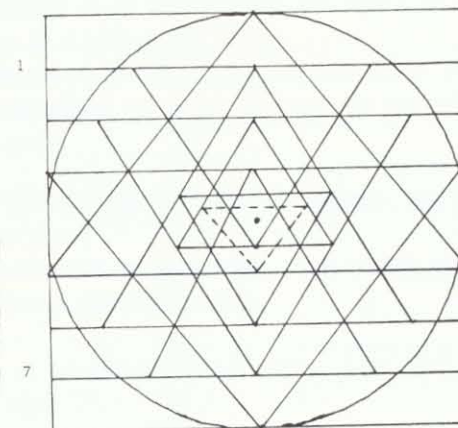
293. *See footnote 208.*

294. *The reference to "fifty" here is not very clear. However, both of these new triangles do have a combined extension of approximately fifty fingers.*

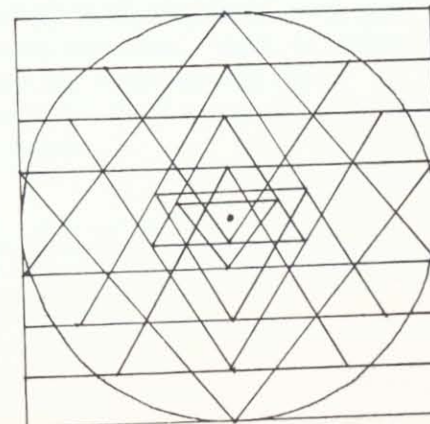


By "up" (and) "the upper and lower facing ones in the middle" is meant that the object is to go "up to", i.e. as far as the intersecting points (that arise from their mutual intersection) on the two triangles that are involved in the prior , subsequent and third (*cakras*).[295]
This is the *cakra*.[296] The reason for the resumē of the five *cakras*

295. *The triangles referred to are those formed from the first and seventh lines. They are the only ones involved in all the previous three cakras. One should put the apex of the new triangle on the fifth line and take the base line through the points where the first and seventh line triangles intersect with one another.*



296.



with their fires and *śaktis* was for the benefit of students. By "outside" is meant of the pericarp inscribed with the *cakras*. Because it gives rise to the two red and white states,[297] it is implied that any other (coloured) powder is forbidden. Because of the unsuitability of other powders, these are sufficient for the purpose. Consequently:

> "Combining the middle of the *cakra's* pericarp with the yellow *gorocana*[298] pigment, and its interstices with black, or else (mixed) in milk with musk, and casting a sprinkling of wheat... etcetera."

It is not even to be discussed! Enough of it! It is with this sort of mental attitude that other gurus (who have not witnessed the matter according to the scriptures) have their arbitrary thread method which (corroborates) the dictum about drawing pictures in the air.

> *At this point there follow two short quotations on how to make the cakra by methods of which Jayaratha does not approve. He gives virtually no commentary and their extreme brevity makes it difficult to make heads or tails of them. A translation is therefore ommitted.*

End of commentary to Verse 58.

So, after explaining (her) nature as "support", He also properly describes (her) nature as "that which is supported". He says:

> 59. ESTABLISHED IN THE GREAT *CAKRA* IS MAHĀTRIPURASUNDARĪ.

With the idea that due to her all-presiding role, one should learn about the method for worship which is being talked about for Her who is "established" therein, He says:

> LISTEN, OH GODDESS!, TO HOW SHE IS WORSHIPPED BY THE BEST OF *SĀDHAKAS*.

297. *An almost certain reference to the red and white bindus in the Sahasrāra.*

298. *Gorocanā is a yellow pigment extracted from cow's urine (or bile?) and previously much used in miniature painting.*

> 60. SHE IS CONNECTED WITH THE EIGHT DEITIES BY MEANS OF THE ARRANGEMENT OF LETTERS INTO CLASSES.

That is because of (the *cakra's*) intimate association with the "eight deities". And He reveals the sequence of its classes of letters.

> OH GODDESS! THE FIRST CLASS OF LETTERS IS THE "A" CLASS AND ITS DEITY IS VAŚINĪ.
>
> 61. THEN COMES THE "K" CLASS IN WHICH KĀMEŚVARĪ IS ESTABLISHED.
> MODINĪ IS IN THE "C" CLASS AND VIMALĀ IN THE "Ṭ" CLASS.
>
> 62. ARUṆĀ IS IN THE "T" CLASS AND JAYINĪ IN THE "P" CLASS.
> SARVEŚVARĪ IS IN THE "Y" CLASS AND KAULINĪ IN THE "Ś" CLASS.
>
> 63. IN THESE EIGHT CLASSES, OH GODDESS!, ARE THE EIGHT DEITIES.
> WHEN THEY ARE WORSHIPPED, THEY AT ONCE BRING THE WORLD INTO A MAN'S SUBJECTION.

And as there is no worship without mantra, (the Lord) now draws out their eight *bījas*.

> 64 & 65. ONE SHOULD FIRST EXTRACT THE LETTER "R". BELOW IT[299] IS THE LETTER WHICH IS AT THE END OF THE CROOKED ONE. ALSO THE LETTER WHICH ABIDES IN THE EARTH IN CONJUNCTION WITH THE SIXTH VOWEL. ABOVE, OH SUPREME LADY!, ONE SHOULD MAKE A HALF-MOON AND *BINDU*.
> THIS IS THE *BĪJA* OF VAŚINĪ WHO IS THE FOREMOST AMONGST THE *YOGINĪS*.

299. *Here and elsewhere in Verses 64-79 "adhaḥ" is translated as "after" to conform with the context, although it is possible that these mantras were written one letter "below" the other in a vertical line.*

"Crooked one" refers to the letter "ph" and at its end[300] is the letter "b". The *bīja* which is in earth[301] is "l"; the sixth vowel is "ū", and by means of the half-moon and *bindu* everything comprising knower and known is implied. Hence one gets RBLŪṂ.

End of commentary on Verse 65.

Thus having given the *bīja* of Vaśinī, He speaks of Kāmeśvarī's *bīja*:

> 66. OH GREAT LADY! THE FIRST LETTER FROM THE SECOND CLASS OF LETTERS AND THE ONE THAT IS PRESIDED OVER BY INDRA. THEREAFTER ONE SHOULD EXTRACT THE SKY *BĪJA* AND THE ONE THAT ABIDES IN FIRE.
>
> 67. THEY ARE JOINED TOGETHER WITH THE FOURTH VOWEL AND ADORNED WITH *BINDU* AND THE HALF-MOON.
> THIS IS THE *BĪJA* OF KĀMEŚVARĪ WHICH ROCKS THE THREE WORLDS.

The first letter from the second class which is the "k" class is the letter "k"; Indra's letter is "l"; the "sky" *bīja* is "h"; (the letter) belonging to fire is "r" and the fourth vowel is "i". Hence KLHRĪṂ.

End of commentary on Verse 67.

And so (the Lord) speaks of the *bīja* of Modinī:

> 68. TO THE FIFTH OF ARUṆĀ ONE SHOULD JOIN VĀRUṆA, OH BELOVED! THEN AFTER IT THE *BĪJA* OF INDRA; EVERYTHING ABOVE AND THE ONE BEYOND "I".
>
> 69. THIS IS THE *BĪJA* OF MODINĪ WHICH GIVES POWER OVER ALL THE PRINCIPLES OF CREATION.

300. *I.e., coming after it in the alphabet.*

301. *The letter "l" stands for the earth tattva in the cakras of Kuṇḍalinī yoga.*

Because, figuratively speaking, there is no difference between governor and governed, the word Aruṇā means the "t" class of letters[302] presided over by her, and the fifth one is "n"; Varuṇa is "v" and the Indra *bīja* is "l"; "above all" means the *bindu*; and the one after "i" is "ī". Hence NVLĪṂ.

Then,

> THE ONE BELONGING TO VĀYU[303] AND THE *BĪJA* OF INDRA IN CONJUNCTION WITH THE SIXTH VOWEL
>
> 70. AND OVERSPREAD AT ITS HEAD WITH THE HALF-MOON ADORNED WITH *BINDU*.
> THIS IS THE EXCELLENT *BĪJA* OF VIMALĀ THAT IS TOLD TO YOU, OH GODDESS!
>
> 71. IT DESTROYS ALL SIN AND ALL ADVERSITIES.[304]

"The one belonging to Vāyu" is "y". The Indra (*bīja*) is "l" and the sixth vowel is "ū". Hence YLUṂ.

> THE LETTER "J" WITH TIME RAISED ABOVE AND BELOW THEM THE FIRE LETTER[305]
>
> 72. JOINED TO THE FOURTH VOWEL AND ADORNED WITH *BINDU* AND *NĀDA* IS THE GLOWING *BĪJA* OF ARUṆĀ INFATUATING ALL.

"Time" is the letter "m"; the "fire letter" is "r" and the "fourth vowel" is "ī". Hence JMRĪṂ. She releases the dawn and goes. In accord with the meaning (of Aruṇā) her predominant quality is knowledge.[306]

302. *It has already been mentioned that Aruṇā is the deity in the fourth class of letters that begins with "t". Therefore, to say "Aruṇā" is the same as mentioning the "t" class of letters.*

303. *"Vāyu" is "wind, air" or the god of wind or air.*

304. *Extending to the notion of destroying the ego and the obstructive concepts of the mind.*

305. *"Raised above" seems to be a reference to the fact that when written, the letter "m" is elevated above the letter "j" thus: [illegible]. "Underneath" will come the fire letter: [illegible].*

306. *The reference is to the bīja releasing the dawn of knowledge.*

73. THE ŚIVA *BĪJA*; THE ONE THAT LIES BEFORE IT FOLLOWED BY INDRA AND VARUṆA,
(THEN) OH SUPREME LADY!, HAVING JOINED THE *SOMA* VESSEL WITH THE ONE THAT APPEARS AFTER "U"

74. THIS IS THE *BĪJA* OF JAYINĪ ADORNED WITH *NĀDA* AND *BINDU*.

The "Śiva *bīja*" is "h"; the one before it is "s"; the Indra *bīja* is "l"; the Varuṇa *bīja* is "v"; the *soma* vessel is "y" and the one following "u" is "ū". Hence HSLVYŪṂ.

OH SUPREME LADY! ONE SHOULD WITHDRAW THE FOURTH LETTER OF THE MODINĪ CLASS.

75. THEREAFTER ONE SHOULD JOIN TO IT IN ORDER, TIME, FIRE AND THE *SOMA* VESSEL;
THEY ARE JOINED IN SEQUENCE TO THE *BĪJA* OF LONG LIFE.

76. ABOVE IS THE LORD *BINDU* WHO IS AT THE END IN MANY PLACES. THIS IS THE *BĪJA* OF SARVEŚVARĪ UNSURPASSED BY ANY OTHER, OH BEAUTY OF THE GODS!

The Modinī class is the "c" class; and its fourth letter is "jh"; "Time" is "m"; "fire" is "r"; the "*soma* vessel" is "y" and the "long life" *bīja* is "ū". Hence JHMRYŪṂ.

77. THE FIFTH OF THE KAULINĪ, OH GODDESS!, (AND) SITUATED ABOVE IT THE TIME *BĪJA*. AND FOLLOWING ALL (THIS) ONE SHOULD JOIN THE FIRE *BĪJA* ALSO.

78. THE FOURTH VOWEL IS JOINED AND ADORNED WITH THE *BINDU* AND THE MOON. OH BLESSED ONE!, THIS IS THE EXCELLENT *BĪJA* IN WHICH THE FORM OF KAULINĪ ABIDES.

The "fifth" is "kṣa" of the "ś" class presided over by Kaulinī. The "time" *bīja* is "m"; the "fire" *bīja* is "r" and the fourth vowel is "ī". Hence KṢMRĪṂ.

And he summarizes them by saying:

79. OH GREAT GODDESS AND LADY! TOLD IN SEQUENCE (TO YOU), THESE ARE THE EIGHT *BĪJAS*....

(The words) "goddess" and "these" in this verse are a faulty reading and the words "great lady" (should) also be cut out because they are redundant. Not only are the eight mantras discussed referring to the deities that exist as the inner retinue (of the Goddess), but others are also mentioned, and (the Lord) says:

....HEAR ABOUT THOSE IN THE GROUP OF *VIDYĀS*.

The *sandhi* in this verse is like the dictum "*saiṣa daśarathī Ramaḥ*".[307]

He designates them as:

80. KARAŚUDDHIKARĪ, AṄGANYĀSASAṂSTITHĀ, ĀTMĀSANAGATĀ, CAKRĀSANASTHITĀ,

81. SARVAMANTRĀSANAGATĀ, SĀDHYASIDDHĀSANASTHITĀ, DEVYĀVĀHANA *VIDYĀ*

and not only these but,

MŪLAVIDYĀ ALSO, OH BELOVED!

By "hear" is meant about their correlations from the beginning.

End of commentary on Verse 81.

He explains them in order like this:

82. THE *VĀGBHAVA* IS FIRST, OH GODDESS!, AND *KĀMARĀJA* IS SECOND;[308] THE ONE WHICH IS AFTER THE ONE WHICH IS

307. *The significance of the dictum in relation to the sandhi of this verse is not clear.*

308. *The Vāgbhava = AIṂ and the Kāmarāja = KLĪṂ.*

AFTER "Ś" IS JOINED TO THE ONE WHICH PRECEDES "K" AND JOINED TO THE ONE WHICH COMES AFTER "AI".

83. OH GREAT LADY! THIS IS SAID TO BE THE *VIDYĀ* OF KARAŚUDDHI-KARĪ

"One should draw it out", and from the start the connection is: the one which is after the palatal sound "ś" is the lingual "ṣ" and the one after that is "s"; the one before the letter "k" is *visarga*; and the letter which follows "ai" is "o" which is followed by "au". Hence SAUḤ.[309]

Indeed, in connection with this (there is the verse):

> "First the *Vāgbhava*, Oh Goddess, and again the *Kāmarāja*, the one that is after the one that is after 'ś' joined to the one that is before 'k' and joined to the one that is after the one that is after 'ai'."

As cited in the eighth chapter and it is generally (the way) it is being taught.

> "First the *Vāgbhava* and here (it means) the letter 'a' as is well known. The second is the *haṃsadeva* and the third is the *vahniveśma*."[310]

In view (of the fact) that there is no unanimity (on the interpretation) of *Vāgbhava* (and thinking) that "people of feeble intelligence may be confused and deserve help", the merciful Supreme Lord wishing to be (more) specific, has Himself expounded on this pair of *bījas* in turn.

83. THE *BĪJA* BETWEEN "E" AND "O" THAT APPLIES TO SPEECH[311] WITH THE ALONE ONE.

309. *SAUḤ is the Śakti bīja.*

310. *"Haṃsadeva" = goose god and "vahniveśma" = the abode of fire.*

311. *The letter "ai" is the prime constituent of the Vāgbhava syllable relating to speech.*

84. IN THE RUDRAYĀMALA TANTRA IT IS DENOTED AS THE SUPREME SYLLABLE.
MĀDANA JOINED TO ŚAKRA JOINED TO THE FOURTH VOWEL;

85. GRACED WITH THE HALF-MOON AND *BINDU* UP ABOVE...

The one between the letter "e" and the letter "o" is the "ai". The "alone one" is the void which means *bindu*. Hence AIṂ. Mādana (means the letter) "k";[312] Śakra (stands for) "l" (and) the fourth vowel is "ī". Hence KLĪṂ. (The *śakti bīja* has already been explained.) The result is AIṂ KLĪṂ SAUḤ.

As is mentioned in the Śrīnityākula:

> "Oh Beauty of the Gods! Oh Goddess! One should extract the eighth from the first.[313] Placed above it is the half-moon together with time at its summit.[314] Oh Goddess! This is the one (called) *Vāgbhava* and it gives lordship over (the power) of speech.
> The first *bīja* of the *yoni* class[315] is joined to the *bīja* relating to Puraṃdara[316] and to the Mohinī[317] which is graced at its head with *bindu* and the crescent moon.
> Oh Great Goddess! The *Kāmarāja* grants perfection in matters of desire.
> Oh Queen of the Gods! When the lord of the night[318] is extracted,

312. *Mādana is an epithet of the god of desire Kāma, hence "k".*

313. *I.e., the eighth letter from the first series of letters omitting "ṛ" and "ḷ".*

314. *"Time" in its anusvāra form.*

315. *The letters of the alphabet are generally divided into two classes - vowels and consonants. The vowels are often referred to as bījas and the consonants are yonis. "K" is the first letter of the yoni class, but it can also be referred to as the first "bīja" of the yoni class.*

316. *"Puraṃdara" is an epithet of Indra, hence the letter "l".*

317. *I.e., the letter "ī".*

318. *The moon = "s".*

joined to the tenth vowel and terminated with creation,[319]
it is declared to be the *Śakti bīja*.

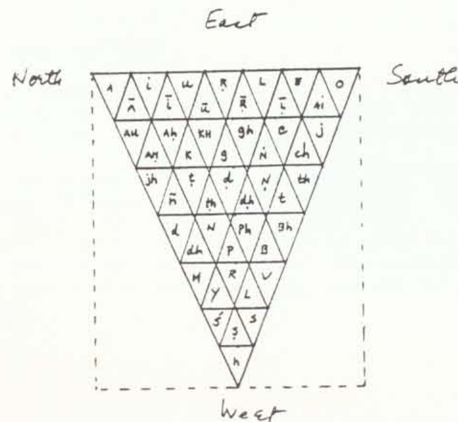
And the Śrīrasamahodadhi also (says):

"The letter between 'o' and 'j' and placed at its head the one which is above 'jh'.
The letter between 'aṃ' and 'g'; the one between 'v' and 'r' (plus the letter) between 'ā' and 'ū' with *bindu*. This is declared to be the second.
The one between 'v' and 'h'; the one placed below 'ā' provided with the one which is between 'aṃ' and 'k'.
This is the first *vidyā* made up of three syllables and called Karaśuddhikarī." [320]

The one between "o" and "j" is "ai". The one above "jh" is "aṃ". Hence AIṂ. The one between "aṃ" and "g" is "k" (in terms of upward pointing triangles); the one between "v" and "r" is "l" and the one between "ā" and "ū" is "ī". Hence KLĪṂ. The one between "v" and "h" is "s"; the one below "ā" is "au" and the one between "aṃ" and "k" is "aḥ". Hence SAUḤ.

319. *"Creation" = visarga (aḥ) because it is something "emitted" or projected outwards.*

320. *The Śrīrasamahodadhi uses a particular chart or grid of letters by which to extract mantras. It is reproduced in the commentary of the NSA on p. 45 of the Sanskrit edition and is reproduced here below.*



The accompaniment for that text:

"Having made a beautiful stronghold (in the shape of) a square of four digits breadth,
a thread goes from the north-east to the west and from the south-east to the west.
Fixing the eastern thread in its place he should get rid of the remaining three.
This downward triangle is said to have three sides of a *daṇḍa*[321] each, three 'illusions' and three deities.
The wise man should lay six threads on each of the sides,
by which means triangles are formed that are joined together with uniform intersections.
The interstices are forty-nine and in the shape of an upside down triangle.
Beginning in the north-east corner with 'a' and Vināyaka in the west,[322]
one should place all the letters of the alphabet beginning with Viṣṇu[323] and ending with Śiva.
He should inscribe this *cakra* on a lovely piece of hard wood, in a three foot triangle that is overspread with letters.
In one who is assiduous in its worship and *japa*, *siddhi* arises within six months.
So listen, Oh Goddess!, to those mantras that are extracted."

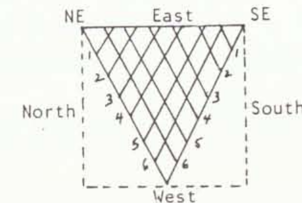
This is the arrangement of the (textual) exposition.[324]

321. *A measure of length equal to four hastas.*

322. *"Vināyaka" must refer to the letter "h".*

323. *The letter "a".*

324. *The above quote describes the making of the triangle of letters as follows. See footnote 320 for complete diagram.*



So having extracted the *vidyā* of Karaśuddhikarī, one draws out the second one which pertains to Aṅganyāsasaṃsthitā.

85. ...AT THE END OF THE FIRST IS THE ONE THAT FOLLOWS THAT ONE.

"Of this very one...." (1:88)

Because of (its) great efficacy which will be spoken about later, "of this very one" means of the three syllable Karaśuddhikarī *vidyā*. The first one[325] is the *Vāgbhava*, at the end of it, i.e. next to it, (comes) the third - the *śakti bīja* that followed the *Kāmarāja* (which was mentioned immediately after the *Vāgbhava*); as a result of reversing the *Kāmarāja* and *Śakti bījas* one gets the actual position.[326] Hence AIṂ SAUḤ KLĪṂ. This is the meaning of "that follows" in the text.

So that there should be no doubt as to whether "the one that follows" is the letter "l" or "ī" of the *Kāmarāja* syllable, out of his compassion the supreme Lord has said:

85. THE ONE WHICH IS AT THE END OF PEACE JOINED TO THE ONE BEFORE "K" AND UNITED TO THE ONE WHICH IS AFTER THE ONE WHICH IS AFTER "AI".

The meaning is (now) clear.[327]

End of commentary on Verse 85.

325. *I.e., the first syllable.*

326. *The Sanskrit word used is "stithi" which is the second phase of the cosmic process and thus the second vidyā. Also "stithi" refers back to the name of the vidyā - Aṅganyāsasaṃsthitā.*

327. *I.e., for the second vidyā it is the Śakti bīja which follows the Vāgbhava, followed in turn by the Kāmarāja. AIṂ SAUḤ KLĪṂ. "Peace" = śānti = "ś", hence "s" (on the chart); "the one before "k" is "aḥ"; "united to the one which is after the one which is after 'ai'" is "au" (on the chart). The second element is therefore specified as the Śakti bīja, not the "l" or "ī" of the Kāmarāja.*

Thus,

86. THIS *VIDYĀ* is the *YOGINI'S* EMINENT *VIDYĀ* OF GREAT GOOD FORTUNE.
OH GREAT LADY!, IT IS THE *KULA VIDYĀ*[328] WHICH ACCOMPLISHES THE PURPOSES OF ALL ACTIONS.

As has been said on the subject:

"Oh narrow-waisted one! This second *vidyā* in the precept of Aṅganyāsa (comes) of leaving the initial *bīja* out of it and making an inversion of the two."

By the "initial *bīja*" is meant the *Vāgbhava*. And by "of the two" is meant of the two that remain which are the second and the third (*bījas*). Which means that the *Śakti bīja* is after the *Vāgbhava* and then (comes) the *Kāmarāja*.

End of commentary on Verse 86.

And (the Lord) points out the usefulness of this (*vidyā*) in the placing of Aṅganyāsa:[329]

87. OH GAURĪ! BY MEANS OF THIS *VIDYĀ* ONE PROTECTS ONESELF.

Hence it is called the *kulvidyā*.

And he describes the third *vidyā* (called) Ātmāsanagatā:

THE ONE WHO IS THE FORM OF ĀTMĀSANĀ IS TO BE EFFECTED BY PUTTING THE *BĪJA* OF ŚIVA, *MĀYĀ*, FIRE AND *BINDU* IN THE FIRST POSITION OF THIS *VIDYĀ*.

Śiva is "h"; *māyā* is "ī" and fire is "r". Hence HRĪṂ. By "of this (*vidyā*) is meant that the Ātmāsanagatā *vidyā* is to be made by

328. *"Kulavidyā" suggests that it is the "lady of the family" to be kept hidden away and protected.*

329. *By doing aṅganyāsa with this mantra, i.e. by ritually placing the mantra on the various parts of the body, one is protected.*

putting the *māyā bīja* in the "first position" or place (i.e. of the *Vāgbhava*) of the first *vidyā* - the Karaśuddhikarī; not of the second *vidyā* (the *kulavidyā*) which is a modified form of it. Thus HRĪṂ KLĪṂ SAUḤ.

It is said:

> "The three syllable form of Ātmāsana (has) the nucleus of the ones above and below 'ṣ' graced with what follows 'ā' and 'au' in the place of the *Vāgbhava* of the first."

Below "ṣ" is "h"; above it is "r". "Nucleus" is (said) because of its beginning with these two letters. The one at the end of "ā" is "ī" and the one at the end of "au" is "aṃ". Thus HRĪṂ.[330]

He also speaks of the fourth (*vidyā*) known as Cakrāsanagatā:

88 & 89. ONCE AGAIN, THE FIRST *VIDYĀ* WITH ŚIVA ADDED AT THE FRONT, IN THE MIDDLE AND AT THE END.
THIS IS THE *VIDYĀ* OF CAKRĀSANASTHITĀ WHICH DELUDES THE THREE WORLDS.

Again (taking) the first *vidyā* (Karaśuddhikarī), one should attach Śiva or the letter "h" before its three (*bījas* of which) the "first" *bīja* is *Vāgbhava*. The one "in the middle" is that which is in between, i.e. *Kāmarāja* and the one "at the end" is the last one, i.e. the *Śakti bīja*. So says Śrīmadīśvarācārya. Thus, HAIṂ HKLĪṂ HSAUḤ.

On this subject it has been said:

> "(By) taking each of the syllables, -the first (and) that which follows in both the first and third, and preceding (them) with the one which comes after, one gets the *vidyā* Cakrāsanasthitā.

Here "first and third" refer to the (first and third) *vidyās*, and due to their respective order, the *Vāgbhava* is the "first" syllable. The *Kāmarāja* and *Śakti bījas* signify "that which follows". And taking each

330. *One must consult the triangle of letters in footnote 320 to understand that "r" and "l" are both above and below with respect to "s". "Aṃ" comes after "au". "Ī" comes after "ā".*

of these syllables one should join in fron the letter which comes below "ṣ", i.e. "h". The meaning is that one should make (each of) the three syllables begin in combination with the letter "h". However, next there follows an (interpretation) based on the first syllable of the third *vidyā*. Putting again the "first" (i.e. the *Vāgbhava* of the Karaśuddhikarī *vidyā*) at the beginning in front of the extracted *māyā bīja*, one should place within these two (i.e. in the middle between the *Vāgbhava* and the *māyā bīja*, the "end" of the first *vidyā* (which is the *Śakti bīja*) graced with Śiva, i.e. joined at the beginning to the letter "h". So says Śrīśaṅkararāśi, and thus one gets AIṂ HSAUḤ HRĪṂ. Due to the different reading what is there at the end (comes) in the middle.
Here is the real meaning. Taking each of the first syllables of the first and third *vidyās* (i.e. the *Vāgbhava* and the *māyā bīja*), one should put in them (i.e. in the middle) their mutual last one (and) joined with the *Śakti bīja* is the one that comes after "ṣ" (i.e. with the letter "h" in front). That is the end of the matter.

Since others have a tolerance of earlier points of view on that subject, the drawing out of Cakrāsanavidyā cannot be (conclusively) resolved in favour of Śrīmadīśvaraśiva any more than Rājānakalyāṇa.[331] We do not know according to which particular rules, principles and references, (or even with what intention), (the extraction) was done. And that being the case, what harm is there in taking sides? In reality both these *ācāryas* are promulgators of this doctrine among the Kashmiri people. So,[332] whatever was expounded by the mouth of Śrīviśvāvarta has been handed down for all from disciple to disciple in succession with me at the last. And as their credibility is the same, their opinions are accepted as authoritative by all. Due to their equal authority, either of their alternative opinions is legitimate, and there's no need to reject one of the two points of view. On the other hand, Śrīmadīśvaraśivācārya's opinion carries a

331. *I.e., as both these gurus are venerable, a tolerant attitude extends towards either of their points of view. Śaṅkararāśi and Īśvaraśiva are the two initial promulgators of this school in Kashmir. Viśvāvarta and Jayaratha are in the line of Īśvaraśiva and Rājānakalyāna is in that of Śaṅkararāśi.*

332. *The text reads "tanaḥ" in error for "tataḥ".*

lot of weight as he is the actual compiler of the verses of the Śrīrasamahodadhi and his fame is celebrated everywhere.[333]

As you also acknowledge:

> "This *cakra* was obtained and brought down (to us) by a succession of excellent gurus from Īśvaraśiva the head of the Śrīśūra Monastery who was a former *ācārya* of ours in days of old."

If the fourth *vidyā* (is understood) to have the first, the second, with the syllable that is at the end in the unusual middle (position), then it is a construction that results because the meaning has not been properly reflected upon.[334] Let's drop the subject.

Then he speaks of the fifth *vidyā* called Sarvamantrāsanasthitā:

89 & 90. ONCE AGAIN, THE FIRST GREAT *VIDYĀ* WITH ŚIVA AND THE MOON ADDED IS THE *VIDYĀ* OF SARVAMANTRĀSANASTHITĀ - THE FULFILLER OF DESIRE.

The Sarvamantrāsanasthitā *vidyā* is the fulfiller of numerous desires. The guru should draw (it) out by taking that first great *vidyā* (called) Karaśuddhikarī which serves as the base mantra for the extraction of the various others, and adding Śiva and the moon (i.e., "h" and "s") to every syllable. That is the full meaning of the verse and thus one gets HSAIṂ HSKLĪṂ HSSAUḤ.

On this subject it has been said:

333. *Śaṅkararāśī and Īśvaraśiva are the two promulgators of this school in Kashmir. Viśvāvarta and Jayaratha are in the line of Īśvaraśiva and Rājānakalyāna is in that of Śaṅkararāśī. According to this passage Īśvaraśiva is the author of the Śrīrasamahodadhi (of which one of the commentators was Viśvāvarta?). Jayaratha takes the view of Īśvaraśiva on the interpretation of the fourth vidyā, but does not deny that the alternative interpretation is also acceptable. However, in the next passage he goes on to press the slightly superior claim of Īśvaraśiva.*

334. *The Sanskrit in Verse 88 is not very clear ("ādyamasyordhvamantarantaṃ") giving rise to the alternative interpretation of Śaṅkararāśī. However, the interpretation that gives HAIṂ HSAUḤ HKLĪṂ with the syllable that is normally at the end in the unusual middle position, that interpretation is not allowed. At least that is what Jayaratha appears to be saying as his own commentary on this is not very clear.*

> "It is known as Mantrāsanasthitā when joined in the front with that which is below and at the end of 'ṣ'".

By "that which is below and at the end of 'ṣ'" is meant the two letters that are in its vicinity, i.e. "h" and "s".

He also speaks of the sixth one called Sādhyasiddhāsanasthitā:

90, 91 & 92. OH SUPREME LADY! THE SĀDHYĀSANASTHITĀ *VIDYĀ* DIFFERS IN ONLY ONE SYLLABLE (FROM DEVYĀTMĀSANA AND IS EXTRACTED) BY JOINING IN SEQUENCE A DROP OF WATER, ŚAKRA AND ŚAKTI TOGETHER WITH THE HALF-MOON IN THE LAST PLACE OF THE DEVYĀTMĀSANĀ *VIDYĀ* WHICH WAS SPOKEN ABOUT EARLIER IN ITS TURN.

Water is the letter "v"; Śakra is "l" and Śakti is the fourth vowel "ī". Thus one gets VLĪM.
The meaning is that the Sādhyāsanasthitā *vidyā* is to be extracted with a separation between the syllables, i.e. between each group (of letters) as in *Sātyabhāmā bhāmā*.[335] (And) in the last place or position occupied by the *Śakti bīja* of the third *vidyā* called Ātmāsanā (and previously discussed in its turn), water etc. are duly joined together in the place of the omitted (*Śakti bīja*). Thus one gets HRĪṂ KLĪṂ VLĪṂ.

About this it is said that:

> "The sixth *vidyā* - Sādhyāsiddhāsanagatā is revealed when the two letters at the end of 'r' are in reversed positions and furnished with the one that is above 'jh' and by the one that is before 'ū',[336] and placed in position at the end of the *Kāmabīja*."

"L" and "v" are at the end of "r". By "reversed positions" is meant that the letter "v" is before and the letter "l" follows. *Anusvāra* is above "jh" and "ī" is before "ū". By "placed in position at the end of the *Kāmabīja*" is meant first the *māyā* (*bīja*), then the *Kāmarāja* and then this one.

335. *The reference to "Sātyabhāmā bhāmā" is not clear.*
336. *See the chart in footnote 320.*

Likewise He speaks of the seventh Devyāvāhanavidyā:

92 & 93. THE *VIDYĀ* WHICH ACCOMPLISHES ALL ONE'S PURPOSES AND SERVES IN THE INVOCATION OF THE GODDESS IS THE FIRST ONE SURMOUNTED BY GOOSE AND *SOMA* AND PLACED ON THE SEAT OF AGNI.

Here is the meaning. "The first" means the three syllable Karaśuddhikarī *vidyā*. Each syllable is "mounted by goose and *soma*" (i.e.), by the letters "h" and "s". Having regard to what the letter preceded by the letters "h" and "s". Having regard to what the letter "r" genuinely resembles,[337] it is as if they were set on Agni. "Placed on the seat of Agni" means that the letter "r" is placed underneath. The result of the extraction is Sarvārthasadhakī, i.e. the *vidyā* which is the instrument for the invocation of the goddess. Thus (one gets) HSRAIṂ HSKLRĪṂ HSSRAUḤ.

About it has been said:

> "The chief (*vidyā*) in the ritual of invocation is the first *vidyā* set on that which comes after "y" and with the two letters which come below and at the end of "ṣ" placed in front of (its) three *bījas*."

The one "below" "ṣ" is "h"; the one at the end of "ṣ" is "s" and the one at the end of "y" is "r".[338]

On finishing this (topic) he introduces another:

93 & 94. OH GODDESS! SUCH ARE THESE GREAT *VIDYĀS* WHICH BESTOW ALL GOOD THINGS AND ALL THE *SIDDHIS*.
(NOW) MY BELOVED! LISTEN TO THE ROOT *VIDYĀ* OF MAHĀTRIPURASUNDARĪ!

In order to show his extreme regard (for the Goddess) he once again says "Listen".

337. *In making the Nāgarī letters, the stroke for the letter "r" will appear to serve as a "seat" for the letters "h" and "s". This is also a reference to the fact that the syllables were likely to have been written vertically- one letter above the other - and not in horizontal fashion as nowadays. However, in both ways the letter "r" would be underneath like a seat.*

338. *See the chart in footnote 320.*

He says about it:

94, 95 & 96. MĀDANA, AFTER IT *ŚAKTI* AND AFTER THAT *BINDUMĀLINĪ*.
THEN THE INDRA ONE, THE SPACE *BĪJA* AND DOWN BELOW THE LETTER THAT BURNS.
JOINED ON IS *MĀYĀ* UNITED TO LORD *BINDU* WHICH IS OVER THEM ALL.
OH GODDESS! THIS IS THE *VĀGBHAVA* WHICH STIMULATES FULL COMMAND OVER THE POWER OF SPEECH.

Mādana is "k"; *śakti* is "e"; *bindumālinī* is "ī"; the "Indra one" is "l". The "space *bīja* is "h"; the "burning letter" is "r"; *māyā* is "ī" and by "Lord *Bindu*" is implied the whole string of mantra objects with it at the head as governer of the governed.[339] Thus KEĪLHRĪṂ.[340]

Having thus declared the *Vāgbhava* he extracts the *Kāmarāja*.

96. HAVING JOINED THE ŚIVA *BĪJA* THREE TIMES IN THE ORDER OF CREATION, PRESERVATION AND DESTRUCTION,

97. THE TWO ARE SEPARATED BY THE FIRST AND THE FIRST IS FOLLOWED BY THE MADANA LETTER.
AND AGAIN ONE SHOULD JOIN THE INDRA *BĪJA* AFTER THE ŚIVA OF PRESERVATION.

98. AND AFTER THE ŚIVA OF DESTRUCTION, OH GREAT QUEEN! THE BURNING ONE JOINED TO THE FOURTH VOWEL AND GRACED WITH *BINDU* AND THE CRESCENT MOON.

99. THIS IS THE GREAT *BĪJA* (CALLED) *KĀMARĀJA* (WHICH IS CONDUCIVE) TO GREAT PROSPERITY.

339. *The "mantra objects" are the individual letters of the mantra syllable. They are governed by "Lord Bindu" who is placed above the mātrā, i.e. above the horizontal bar.*

340. *There are fifteen elements in the mūlamantra. The first five are also called Vāgbhava. The second five are called Kāmarāja and the last set of five are called Śakti. The five parts of the Vāgbhava are: k, e, i, l, hrīṃ. The fact that the root mantra begins with the letter "k" is indicative of a Kādi school text.*

The Śiva *bīja* is "h". "Having joined" means connecting together (but) the real meaning is having spaced them apart. (The verse) says that of these two intervals there is no placing of the two in immediate succession from the sacrifice.[341] "The two are separated by the first" means that the two of the nature of preservation and dissolution (are separated) by the first (and) by the one of the nature of preservation there is a separation - a discontinuity is made (with the Śiva of dissolution). By which means there is a space between the two letters which are about to be discussed. Hence He says: "The first is followed by the Madana letter" and "the Indra *bīja* after the Śiva of preservation". The Madana letter is "k"; the Indra *bīja* is "l"; the "burning one" is "r" and the "fourth vowel" is "ī". Thus HKHLHRĪṂ.

"Separation" is not intended[342] (to refer to) the shape of the first letter with its straight line at the head. For if it were so, two (of the Śivas) would be without heads and one would have a head and we do not know with what purpose (this interpretation) can be put forward.[343] For in reality the rule concerning all the cluster syllables[344] is that they are to be pronounced without a vowel, (yet), wherever there is (a cluster syllable to be pronounced) one or another vowel may be desirable with it and this applies not only here.[345] So, not only was the explanation given here by this person a poor one, but in this way

"people are led astray by those who are (themselves) misled".

341. *The "sacrifice" means creation, i.e. the first "h" letter. Not only are the two "separated" by the first "h", they are separated from each other.*

342. *Literally: "said".*

343. *There must have been commentators who believed that "rahitam" refers to the removal or separation of the upper horizontal line (mātrā) over the Sanskrit character "h" here. Jayaratha does not agree that this is what the verse is talking about as the three "Śivas" would not then be dealt with consistently.*

344. *A "piṇḍa" or cluster syllable is a mantra made up of a number of consonants (although one vowel is usually present) and is consequently very difficult to pronounce.*

345. *This line is obscure. However, it may refer to the fact that the consonantal part of the piṇḍa should be pronounced without a vowel sound (in which case the top line can be removed?), but in fact, piṇḍas are generally pronounced with some vowel utterance (and therefore the line above is appropriate?). Perhaps the mātrā has had some connection with vowel sounds in the evolution of the Sanskrit language....*

In another way, in the Śrīmadānandeśvarakalpa there is a mantra treatise beginning with "Śiva Śakti" etc. that has been corrupted. What can be said for these self-sufficient people who have never seen a guru? What they say is full of trivia and this and that for they have left aside the true royal road proclaimed by the great guru. Let us drop the subject. It interferes with the matter under discussion, and besides, this is a project for a separate book.

Thus having extracted the *Kāmarāja bīja*, he discusses the *Śakti bīja*.

99. OH GREAT LADY! THE *MĀYĀ BĪJA* IS JOINED TO ŚAKRA (AND) MĀDANA AND SHOULD BE JOINED TO THE MOON *BĪJA* AND THE ALONE ONE, OH LOVELY ONE!

The *māyā bīja* is HRĪṂ; Mādana is "k"; Śakra is "l"; the moon *bīja* is "s" and "the alone one" is "h".[346]

(Now) He speaks about how their joining together should be done:

100. DESISTING FROM THE ORDER OF CREATION,[347] OH GODDESS!,

101. ONE SHOULD EXTRACT THE *ŚAKTI BĪJA* THROUGH THE SERIES OF ABOVE UTTERANCES JOINED TOGETHER IN THE SEQUENCE OF DESTRUCTION.

(The relationship) of Mādana to Śakra is of the adjective to noun sort.[348] The arrangement according to destruction indicates a reversal. By "with the series of above utterances", He signifies that the utterances (themselves) are to be done in the order of creation. Therefore, the expression is in reversed form. Thus HSKLHRĪṂ.

346. *In Verse 83 "the alone one" referred to bindu which is usually on its own above the mātrā. Here, it refers to the letter "h" which is by itself at the apex of the letter chart in footnote 320.*

347. *I.e., from the east, from the beginning.*

348. *I.e., their relationship is a natural one that goes together easily. This pair of letters (k & l) therefore do not reverse and are treated as a unit (like hrīṃ) in the sequence of destruction.*

He now concludes:

101. SUCH IS THIS GREAT *VIDYĀ* MAHĀTRIPURASUNDARĪ.[349]

102. OH GREAT GODDESS!, IT IS CALLED THE SUBJUGATOR OF THE THREE WORLDS.

As has been said:

"Taking that which is between *visarga* and 'kh' add on the one between 'Ī' and 'ai',
afterwards, one should place in the middle of it[350] the one which lies above the *visarga* letter.
(Then) the ones at the end of the letter 'r', at the end of 'ṣ', at the end of the letter 'y' (with) *māyā* (and) *bindu* joined on as a stop.
This is called the *Vāgbhava* which produces clear convictions.
In the place of each one of the triplefold letter which follows 'ṣ',
one should put the one that's before 'g', the one above 's', the one at the end of the letter 'y', the one to the side of 'au' and distinguished as the first letter.
Oh Great Lady! The secret *Kāmabīja* (stands) revealed! Through the mere utterance of it the (whole) world trembles.
I will (now) speak of the third and most marvelous *Śakti bīja*.
The *Śakti bīja* is drawn out (with) that which is below 'ṣ' joined to that which is below 'l', (with) the one before 'g', the one after 'ph', the one below 'ṣ', the one below 'p' (and) the one on the upper side of *visarga* joined to what is above 'jh'.
By just knowing this (*bīja*) one can destroy all (kinds) of venom.
This whole *vidyā* is said to be the supreme wonder-worker and there is nothing that one cannot accomplish by a thorough understanding of it."

349. *The root vidyā, so-called because it is the mantra of the Supreme Goddess of the cakra Mahātripurasundarī, has fifteen "syllables" and reads: KEĪLHRĪṂ HKHLHRĪṂ HSKLHRĪṂ.*
1234 5 6789 10 11-14 15

350. *I.e., in the centre of the Vāgbhava bīja which consists of five elements.*

Between *visarga* and "kh" is "k"; between "Ī" and "ai" is "e"; the one above the *visarga* letter is "ī"; the one at the end of "r" is "l"; the one after "ṣ" is "h"; the one at the end of "y" is "r"; *māyā* is "ī" and thereby (one gets) the *Vāgbhava*.
Of the (triplefold) letter which follows "ṣ" is meant the letter "h". The one that's before "g" is "k" in respect of the triangle lay-out.[351] The one above "s" is "l"; the one at the end of the letter "y" is "r" and the "first letter " is *māyā* because of its being the cause of all things and that is the letter "ī". (Or else "first letter" refers to "ā" as it is the first of the letters and comes before.[352])
This is the *Kāmarāja*.
That which is below "ṣ" is "h"; that which is below "l" is "s"; the one before "g" is "k"; the one below "ph" is "l"; the one below "ṣ" is "h"; the one below "p" is "r"; the one on the upper side of *visarga* is "ī" (and) what is above "jh" is *anusvāra*. In that way (one gets) the *Śakti bīja*.
In the obvious sevenfold structure[353] (that we have) here there should be no talk of a ninefold one. (If) there is such (a ninefold structure) by taking *Nirodhinī* etc. into account, (then) why isn't a tenfold etc. nature discussed since in mantra substance there is no distinction?[354]

351. *To extract the mūlavidyā according to this method see the chart in footnote 320.*

352. *If "ādyarṇa" refers to the first letter "ā", then the line from the quotation means "the one to the side of 'au' that is provided with 'ā'". On the chart, the letter "ī" is equidistant from both "ā" and "au". (?)*

353. *Including the bindu the Sanskrit characters of the Śakti bīja comprise seven constituent parts (with "h" and "r" combined).*

354. *Jayaratha is here countering the point of view of another commentator which maintains that this Śakti bīja has a ninefold structure by the inclusion of the transcendental levels above bindu of Ardhacandra and Nirodhinī. Jayaratha contends that all the levels above bindu (Ardhacandra, Nirodhinī, Nāda, Nādānta, Śakti, Vyāpikā, Samanā, Unmanī and Mahābindu) are also all part of the substance of mantra, so why not talk of a ten, eleven or twelvefold etc. structure? I.e., Jayaratha believes that one should refer only to what is explicit.*

It is in the Śrīrasamahodadhi also:

> "For the attached one that terminates *bindu* is a reference to *Nirodhinī*."

Although acknowledging the opinion of Śrīśaṅkararāśī that in the Aṅganyāsavidyā "at the end of the first" (the *Vāgbhava*) is "the one that follows that one" (is the one that follows *Kāmarāja*), there is also, with Śrīmadallaṭa, the mark of a different point of view that violates (ours) in the second, third and fifth *vidyās* ignoring Karaśuddhi in the extraction of the third, fifth and seventh.[355]

> "By '*kevalam*' is meant the Śiva *bīja* and designated with it is the *śakti bīja* at the end.
> There is a threefold division of this *vidyā* also with the three vowels of *kevala*, *vāgbhava* and *pūrva* (as in the first *vidyā* that was discussed[356]). Together they are the three cluster syllables of the triangle *cakra*.
> Thus the eighth *vidyā* has Śiva, the moon, Smara, Hara, Śiva and the burning one joined to speech, the fourth one and the spear, and each one with *bindu*."[357]

355. *In the most elliptical way possible Jayaratha is saying that: in the second, third and fifth vidyās Śrīmadallaṭa gets different results, although he does accept Śaṅkararāśi's opinion about the position of SAUḤ in the second vidyā. (See commentary to Verse 85a.) In the third, fifth and seventh vidyās, Śrīmadallaṭa doesn't use Karaśuddhikarī at all for the basis of his extractions. So, in the second vidya he uses Karaśuddhikarī but gets a differing result over all. In the seventh he gets the same result without Karaśuddhikarī and in the third and fifth, he neither uses Karaśuddhikarī nor does he arrive at the same vidyās.*

356. *As the quotation is out of context (and Jayaratha isn't going to approve of the extraction anyway), it is difficult to know what the terms are referring to here. "Kevala" may mean "ī"; "vāgbhava" "ai" and "pūrva" "au"....*

357. *Śiva = "h"; the moon = "s"; Smara = "k"; Hara = "l"; Śiva = "h". HSKLHRAIṂ HSKLHRĪṂ HSKLHRAUṂ. "spear" may derive from the fact that the letter "au" - especially in its abbreviated form - looks rather like a two-pronged spear.*

The fabrication of another *vidyā* (even though it is not permitted by his reverend guru) has been fashioned from his own imagination.

> "From the reversal of the second and the third with the moon letter of the second,
> by whom the *Śakti bīja* is also extracted here from the fifth and seventh also,
> also the element that stops the *bījas* and letters generally of the mantras,
> they, ignorant as they are, are making a noise out of what sense of superiority? It is very strange.
> The extraction for all the *vidyās* declared here differs with the four lines of succession (and) its teaching should be obtained from the mouth of the guru."

> "This is the (interpretation) taught to me by my guru (and) although there are (always) various schools of thought, nevertheless, of the four principal traditions on the subject,[358] it is the most important and appropriate one."

And so on.... All of it is to be ignored because, according to the instructions as given, the entire method is lacking in coherence. Again, by depending here upon mere pun on a letter, the knowledge of mystical identities[359] that is demonstrated in mantra (matters) etc., is very fond of minimal scriptural backing; is without foundation; has a consistently[360] incomplete order of understanding etc., and is mostly a fraud. We need not be jealous of wiseacres over that! One deserves blame by replying explicitly to the question "What is (the mantra)"? How indeed can every public clarification of the meaning of mantra (as is being done) not bring repentance in its wake when basically the meaning of scripture should not be revealed?

358. *A reference to the original four schools of Kashmir Śaivism - Tryambaka, Ardha Tryambaka, Amardaka and Śrīnātha? Or perhaps to Kula, Krama, Spanda and Pratyabhijñā?*

359. *See footnote 228.*

360. *Literally: "undeviatingly, unswervingly"; Skt.: "askhalita".*

May the great magnanimous ones[361] who are in fear (of infringing) established custom have mercy!
Having upset the status quo with regard to guru etc., they all possess only damaged and corrupted texts (which they have acquired) from here and there, from inappropriate places, by evil means and finally even by theft etc.. They are averse to putting mantra matters into practice (and are only) interested in and devoted to the sale of mantras and the acquisition of worldly goods. Having contrived their authority on the subject through the guruship of their own father etc., they are obviously confusing everybody. As "out of fear of prejudicing the real meaning of the scriptures, only a very little deliberation of this kind is done", enough of this discussion which gives headaches (even) to the wicked!

Thereby establishing the greatness (of the *vidyā*), He describes what is to be done with it:

102. WITH THIS (*VIDYĀ*) THE *SĀDHAKA* SHOULD BEGIN THE WORSHIP OF THE *CAKRA*.

To the question "What kind of (worship) is it?", (the Lord) says:

103. ARRAYED AS HE IS IN RED GARMENTS, HIS BODY IS AS SCARLET AS VERMILION.
HIS MOUTH IS FULL OF BETEL AND HE IS SWEET SMELLING WITH THE FRAGRANCE OF INCENSE.

104. HE IS ADORNED WITH RED ORNAMENTS AND HIS LIMBS ARE SMEARED WITH CAMPHOR POWDER.
HE IS SURROUNDED BY RED FLOWERS, ANOINTED WITH FRAGRANT RED SUBSTANCES AND SILENT.[362]

105. HE HAS PLACED HIMSELF IN A LACQUER RED ENCLOSURE AND IS SEATED ON A RED SUPPORT.
WITH HIS BODY TRANSFORMED[363] INTO TRIPURĀ, HE IS DRESSED IN ALL THE GARMENTS (SUITABLE) FOR LOVE MAKING.

361. *I.e., the revered gurus.*

362. *There are two ways of being silent: "kāṣṭha" in which there is no movement of any kind, and "ākāra" which allows one to make gestures.*

363. *Literally: "made into Tripurā". I.e., worshipper and worshipped are completely identified.*

106. (OR ELSE THE REDNESS IS THE RESULT OF MENTAL VOLITION.)
THE *SĀDHAKA'S* MIND IS FIRMLY RESOLVED.

In the phrase "in red garments", there is an inversion due to the irregular position of the first (word in the compound).[364]
By "fragrant red substances" is meant saffron and red sandal lac etc..
The "*sādhaka*" is a striver after eternal truth for the purpose of realising *siddhi*, hence it is said that his "mind is firmly resolved". The mention of the red articles of worship is in order to highlight those which are of definite suitability; "or else the red is the result of mental volition". Thus, even in the absence of the outward materials (of worship), there is no dispensation with regard to the obligatory (rite) etc. In this way we are informed that (in the obligatory rites) because of the regular nature of the practice, it is "as circumstances allow" whereas in the optional rites " as circumstances allow" does not apply. That is the meaning.[365]
Again, the real gist of it is this: that with all his resources the *sādhaka* should gather together all the materials through which the experience that consists of varying degrees of rapture and supreme bliss may arise within himself.

As has been said:

> "One should always worship the deity having arrayed oneself in those things which promote good fortune and delight in the mind."

He then speaks about the where, the how and the type of *cakra* that is to be made:

364. *Jayaratha is saying that strictly speaking "aruṇa" should come before "vastra" in the Sanskrit text.*

365. *The commentary is referring to two of the three types of worship. "Nitya" is the daily obligatory worship which can be performed with whatever articles of worship are at hand (yathāsaṃbhavam - as circumstances allow), or even just mentally as the main verse says. "Kāmya" worship is additional or optional worship usually with a favour in mind. In this worship the articles of worship are definitely prescribed.*
"Naimittika" is the third type of worship that occurs on specific occasions such as the birth of a child etc. etc..

106. ON AN EVEN CLEAN STRETCH OF GROUND THAT HAS BEEN COATED WITH COW DUNG,

107 & 108. SCATTERED WITH A MASS OF FLOWERS AND MADE REDOLENT WITH THE FRAGRANCE OF INCENSE,
HE SHOULD DRAW WITH VERMILION OR SAFFRON, OH GODDESS!
IN PLEASINGLY EQUAL LINES, THE FIRST *CAKRA*, WHICH IS EXCEEDINGLY BEAUTIFUL AND LOVELY WITH ITS THREE CORNER ANGLES OF EQUAL SIZE AND A *ŚAKTI* APEX.

"Very beautiful" is emphatic for "very lovely". The reason (for its beauty) is due to its distinguishing feature which is its lines of equal length. Meanwhile, without the supportive meditation at this time on his identity with the mantra deity who is to be honoured in these various ways, the *sādhaka* will not be at all successful in the worship etc.. Just now it was mentioned that "his body is transformed into Tripurā".[366]

End of commentary on Verse 108.

As to how it will happen He says:

109. OH GODDESS! HAVING MEDITATED ON THE TRIPLE CITY WITH ITS THREE *BĪJAS*,
HE SHOULD PRODUCE KARAŚUDDHI WITH THE FIRST OF ALL THE *VIDYĀS*, OH GODDESS!

By "triple city" is meant the anus, the heart and the space between the eyebrows and not speech, mind and body. It is to say that having meditated on its three *bījas*, he should place in the triple city the three *bījas* that belong to the root *vidyā*.[367]

As will be explained:

"in the middle of the *maṇḍala* of the navel, the lotus of the heart and the *maṇḍala* of the face." (4:51)

366. *See Verse 105.*

367. *Before invoking Karaśuddhi with the Karaśuddhikarī vidyā, one should meditate on the root vidyā of Mahātripurasundarī, thereafter placing its syllables on the anus, heart and spot between the eyebrows.*

And our great guru also says:[368]

"One should place the three root syllables on the anus, the heart and between the eyebrows."

According (to the rule) that "more forceful than the text is the order of (customary) usage", our guru says that this *nyāsa* (actually) follows on a *nyāsa* which will shortly be discussed. And because of the propriety of the weapon mantra at this point,[369] it should not be urged that for the sake of removing obstacles one should meditate on the triple *bījas* in the place of sacrifice,[370] - in the triple citadels that have the nature of upper, middle and lower.

End of commentary on Verse 109.

The general rule is that once Karaśuddhi has been produced, it is instrumental in the *nyāsa* of the other mantras; with this object He says:

110. OH MY LADY! HE SHOULD THEN PRESENT[371] ĀTMĀSANA, CAKRĀSANA, SARVAMANTRĀSANA AND SĀDHYASIDDHĀSANA, OH GODDESS!

Having placed Ātmāsana with the seat in the self as the force of the name (suggests), the rule for the *nyāsa* of Cakrāsana et al - because of the lack of authority in determining (specific) locations in the form of anus, the bulb[372] and the heart - is due to the appropriateness (of the *nyāsa*) to the nature of the various *āsanas*[373] by a

368. *The "parama guru" is the guru's guru.*

369. *At the start of most rituals mantras such as the weapon mantra PHUṬ are said for the removal of obstacles. Jayaratha is about to say that the bījas of the root vidyā are not intended for that purpose.*

370. *The "place of sacrifice" is the sādhaka's own body here.*

371. *He should "present" by saying something like "Ātmāsanam samarpayāmi plus the vidyā" etc..*

372. *The "bulb" is a synonym for the testicles.*

373. *I.e., the vidyās most of whose names end in combinations of "āsana".*

recourse[374] to the body as a whole. Furthermore, because there is a lack of authority for ascertaining externally the front, right or left sides of these (*āsanas*), the limitation of place should certainly be understood by what the name forcefully suggests, otherwise the worship may be undone.[375]

As I have said (before):

> "So Mantrāsana is taking refuge in the middle of the four angled and portaled one,
> and Cakrāsana is in the middle of the triangle (having) resorted to the first arisen one with the *śakti* apex.
> And Sādhyāsana..."

End of commentary on Verse 110.

> 111. HE SHOULD THEN ENSURE[376] PROTECTION BY MEANS OF THE PREVIOUSLY MENTIONED *KULAVIDYĀ*[377] TOGETHER WITH THE RITUAL REVERENCE AND THE *NYĀSA* ASSOCIATED WITH THE SIX LIMBS.

As the verse (explicitly) mentions "together with the ritual reverence", it is said that "no use of other *jātis*[378] should be made as is prescribed in the other scriptures". Because of its irrelevancy,[379] again this remark should be ignored as it is not fitting that there should be any

374. *Literally: by a "goingness"; Skt.: "gatatvena", i.e. pertaining to the whole body.*

375. *I.e., there is no authority specifying where these vidyās should be placed. They are applied to that part of the body which is judged to be most in conformity with the nature of the vidyā.*

376. *Literally: "make" or "do"; Skt.: "prakurvīta".*

377. *The "Kulavidyā" is the Aṅganyāsasaṃsthitā vidyā AIṂ SAUḤ KLĪṂ. See Verse 86.*

378. *"Jāti" refers to the use of certain expletive mantras such as NAMAḤ and PHAṬ etc..*

379. *The Sanskrit reads: "sarvaśeṣatvena"*

inconsistency in *kula* doctrine. The prescribed proper method is what applies here.[380]

End of commentary on Verse 111.

> 112. NOW WITH THE EIGHT HE SHOULD OFFER *NYĀSA* ON THE CROWN-LOCK, ON THE FOREHEAD BETWEEN THE EYEBROWS, THE THROAT, THE HEART, THE NAVEL, THE "SPHERE OF ACTION",[381] (AND) ON THE FUNDAMENT AS WELL AS THE LOCOMOTIVE PART.[382]

"The locomotive part" indicates the foot which is governed by Rudra. "With the eight" means with the *bījas* Vaśinī etc. and not with the *cakras*. The *cakras* do not correspond with the various (parts of the body) referred to (above) because their number is nine. In this way is the person's (identity of) being with Tripurā accomplished.

> "Following the procedure the laying-on of mantras, the *Vāgbhava* is on the right eye and the *Kāmarāja* is on the left one. The *Śakti bīja* is on the forehead (and) the right and left ears.
> (Putting) them inside the mouth, on the two arms, the heart, the two hips and in the middle of the navel is the sequence of mantra *nyāsa*.
> Having disposed (these mantras on himself) he should let the weapon mantra[383] disperse (the obstructive forces) and then make a disposition of the *cakras*.
> In the space just above the head is *bindu* which is the first and foremost *cakra*.
> The triangle is on the lock of hair and the eight-spoked *cakra* is on the forehead between the eyebrows.
> One should place the two ten-spoked *cakras* one after the other on the throat.

380. *Jayaratha seems to be making the point that because it is the only "jāti" mentioned in the main verse, therefore some say that NAMAḤ is the only one to be used in nyāsa. Jayaratha says that the other prescribed "jātis" of the kula tradition are also intended even if they are not explicitly mentioned.*

381. *I.e., the genitals.*

382. *Literally: "the transposer"; Skt.: "ūhakam".*

383. *I.e., "PHAṬ".*

The fourteen-spoked *cakra* is on the heart. On the navel is the (*cakra*) with eight petals (and) the one with sixteen petals is on the anus.
The *cakra* with portals is on the feet.
The noose and goad are in the left and right hands. In the eyebrows are two bows and arrows are in the nostrils. Between them there is a discus."

There is nothing (in that passage) of concern (to us) because we have no need of it. It is a personal fabrication, uncalled for and in respect of (something) different. Of course, where there is a need for it, as much as is relevant from another scripture (should be taken and) let that be the end of it. Again, without that need, there is no point in it. In the taking into consideration of the sayings from another scripture, (there may occur a commitment) to the whole due to an adherence in the part, resulting in a fickleness that may put another scripture into practice.[384]

"One should not incorporate into one scripture what has been received[385] from another.
That is so because the origin of a scripture is in the human intellect and not out of reference to any other (scripture).
Even in the case of a reference, the reference is (as a means of) proof (and) only as much as is needed to refer to should be taken[386] from the other (source) as it may result in confusion."

Therefore, in regard also to the teachings imparted by the worthy gurus from various other places, what (need) is there to discuss every word with those who do not come under our instruction?[387] Enough!

384. *Literally: "In the taking into consideration of a saying from another scripture, of the whole indeed from an adherence to this (saying), there may be a very fickleness that puts into practice another scripture."*

385. *Literally: "heard"; Skt.: "śrutam".*

386. *Literally: "done"; Skt.: "kāryam".*

387. *Jayaratha is saying that one should not meddle with the teachings of other gurus; let each tradition mind its own business.*

End of commentary on Verse 112.

Thus, when the *sādhaka* - whose body has been transformed into Tripurā and who has previously worshipped himself - has performed *pūjā* in the exterior *maṇḍala* etc. according to the method prescribed by our former gurus [to the lords of the portals, the three classes of beings (divine etc.)[388] (plus) a separate one for the gurus and so on], he should at the very start do the invocation of the Goddess in order (to ensure) success in the worship of the entire *cakra* and because it is an essential part (of the ritual). With this idea he says:

(THE GODDESS)

113. RED AS THE RAYS OF THE MORNING SUN; LOOKING LIKE A LOTUS LIKE A CHINA ROSE, LIKE A POMEGRANATE FLOWER,

114. LIKE A RUBY AND LIKE SAFFRON WATER;
ADORNED WITH STRINGS OF BELLS, RUBIES AND A SPARKLING TIARA;

115. WITH BUDDING CURLY LOCKS LIKE A SWARM OF BLACK BEES;
THE ORB OF (HER) LOTUS FACE LOOKING LIKE THE EARLY RISING SUN;

116. WITH A THIN CRESCENT MOON ON THE DELICATE BAND (CROSSING) HER CURVED BROW;
THE LADY MOST HIGH!, WITH BEAUTIFUL EYEBROWS SHAPED LIKE THE ARC OF ŚIVA'S BOW.

117. HER EYES ARE EXCITED WITH BLISS AND MADE TO DART ABOUT IN A SURGE OF PLAYFUL SPIRIT, (AND)
SHE HAS BROAD GOLDEN EARRINGS LIKE A CLUSTER OF SHINING LIGHT RAYS.

118. (THERE IS) AN ORB OF NECTAR THAT OUTDOES THE MOON IN THE ROUND CURVE OF HER BEAUTIFUL CHEEKS,
(AND) THE NOSE IS SO WELL DEFINED AS (ONLY) VIŚVAKARMĀ'S MEASURING RULE CAN DESIGN.

388. *The three classes of beings are "divya, siddha and maunam" - divine, perfected and human.*

119. HER LIPS, RED AS THE REFLECTIONS OF COPPER AND CORAL, ARE LIKE NECTAR WITH A HONEYED SMILE SURPASSING THE PHYSICAL TASTE OF SWEETNESS.

120. HER BEAUTY (IS ENHANCED) BY A POINTED CHIN THAT HAS ACHIEVED A MATCHLESS EXCELLENCE.
SHE HAS A NECK LIKE A CONCH SHELL;[389] WIDE EYES AND ARMS LOVELY AS LOTUS STALKS.

121. HER DELICATE LOTUS HANDS RESEMBLE THE RED WATER LILY[390] (AND) THE BRILLIANCE (EMANATING) FROM THE NAILS OF (THESE) LOTUS HANDS HAS CAST A HEAVENLY VAULT (ABOVE HER).

122. HER BREASTS ARE PROMINENT AMID THE VINE-LIKE STRINGS OF PEARLS,
AND SHE IS MUCH BEAUTIFIED BY THE THREE UNDULATING CREASES THAT (LIE) CLOSE TOGETHER IN THE MIDDLE REGION OF HER BODY.

123. THE NAVEL IS A DECORATIVE TOUCH SHAPED LIKE A WHIRLPOOL IN A RIVER OF LOVELINESS.
A SASH MADE OF PRICELESS GEMS IS ATTACHED TO HER VOLUPTUOUS HIPS.

124. SHE HAS ANOTHER GOAD[391] IN THE FORM OF LINES OF FINE HAIR THAT (CURVE LIKE) TWO TUSKS OVER THE SPHERES OF HER BUTTOCKS.
THE NOBLE LADY HAS THIGHS THAT ARE AS DELICATE, FIRM AND LOVELY AS A PLANTAIN TREE (AND)

125. HER BEAUTY IS ENHANCED BY A PAIR OF LEGS THAT ARE THE EQUAL OF THE BEAUTIFUL PLANTAIN.
THE JEWELS ON THE HEAD OF THE WORSHIPFULLY PROSTRATE BRAHMĀ PRESS UPON HER LOTUS FEET.

389. *As on a conch shell, She has three lines or marks considered to be of good fortune; or else, her neck tapers like a conch shell.*

390. *This simile suggests that her hands are stained with the red dye of* *__mahndi__, or else, they are naturally red.*

391. *See Verse 127.*

126. SHE IS EVER SMILING WITH THE BRIGHTNESS OF A HUNDRED MOONBEAMS.[392]
SHE IS AS RED AS THE POMEGRANATE, OR THE CHINA ROSE, WITH A VERMILLION THAT SURPASSES THE BRAHMAPUTRĀ (IN RUDDINESS).[393]

127. HER GARMENTS ARE RED AND THE NOOSE AND GOAD ARE UPRAISED IN HER HANDS.
SHE IS SEATED ON A RED LOTUS ADORNED WITH RED JEWELS.

128. SHE HAS FOUR ARMS, THREE EYES AND CARRIES FIVE ARROWS AND A BOW.
(HER) MOUTH IS FULL OF A MIXTURE OF BETEL AND BITS OF CAMPHOR.

129. (HER) BODY IS RED AS SAFFRON AND AS UNBRIDLED AS AN ELEPHANT IN RUT.
SHE IS ENDOWED WITH ALL THE ARTS OF SEDUCTION (AND) ADORNED WITH EVERY KIND OF ORNAMENT.

130. SHE IS THE MOTHER OF ALL THE EARTH'S DELIGHTS (AND) THE AUTHOR OF ITS COLOURFUL VARIETY.
SHE - WHOSE NATURE IS CAUSE OF THE WORLD - ATTRACTS THE WORLD INTO HER PRESENCE.

131. THE GODDESS! WHO CONSISTS OF ALL MANTRAS, WHO IS BEAUTIFUL IN EVERY CHARMING WAY, FULL OF ALL GLORY, EVER-LASTING AND REJOICING IN THE HIGHEST BLISS!

392. *"__Sīta aṁśu__" may be taken to mean "moonbeams" as "__kānti__" can refer to the brightness of the moon in particular. "The hundred moonbeams" are a metaphor for her shining teeth.*

393. *A play on the word "__lauhitya__" which can mean both the Brahmaputrā river and redness.*

132 & 133. OH LOVELY ONE! WHEN THE EXCELLENT *SĀDHAKA* HAS CONTEMPLATED HER (THUS) IN THE MIDDLE OF THE *CAKRA*, (AND) WHILST REMEMBERING THE *MAHĀTRIPURAMUDRĀ*,[394] HAS INVOKED MAHĀTRIPURASUNDARĪ BY MEANS OF THE INVOCATION FORM *VIDYĀ*[395] TOGETHER WITH THE GESTURE OF RESPECT, THEN HE SHOULD BEGIN THE WORSHIP.

It should be added that, for a moment, one should remain absorbed in that (visualization).
By "honeyed" is meant that (her smile) is lovely; and by "taste" is meant the (physical) phenomenon of sweetness. She is defined as having "four arms". Because of her power to delight the world, She who is the revealer of the supreme principle is elsewhere (referred to) by the expression - "delight of the world".[396] The meaning of all the adjectives is grasped in the two descriptive (phrases) "beautiful in every charming way" and "full of glory".
Thus from an account of the meditation on the chief deity, a similar meditation is self-evident for the other (goddesses) as their forms are extensions of Her.

As the Rasamahodadhi says:

> "One should call to mind (the visulization) of the Goddess which is full of all bliss and beyond the scope of words.
> It is one-faced; very red and seated on a lotus with the four weapons of noose, goad, bow and arrows.
> (Accompanied by) the pure host of *śaktis* who are the instrumental forms of the Goddess.
> For this reason, Oh Best of Women!, a meditation does not exist for them."

394. *At the end of this section of commentary, Jayaratha says that the Mahātripuramudrā is the same as the Trikhanda mudrā described in Chapter III and which is used for the invocation of the deity.*

395. *I.e., the Devyāvāhanavidyā.*

396. *The phrase "joy of the world" is a reference to the Kashmir Śaiva classification of six "ānandas" of which "jagadānanda" is the highest. The six in ascending order are: nijānanda, nirānanda, parānanda, brahmānanda, mahānanda, cidānanda or jagadānanda.*

"A meditation does not exist for them" means that a (meditation) different from the one discussed (does not exist). A radical denial of it is not intended. When meditation on the principal Goddess is possible despite (her) encompassing all joys and being beyond the power of speech,[397] (meditation) on the others whose forms are extensions of Her, (also) stands to reason.
The "*Mahātripuramudrā*" has three parts that correspond to the words of the *vidyā* of invocation.[398]

As will be explained:

> "In the rite of invoking Tripurā this is the great Three-part *mudrā*."

"With ritual reverence" is mentioned because of the inappropriateness of the invocation (on its own).

133. ...THEN HE SHOULD BEGIN THE WORSHIP.[399]

As there certainly can be no worship without mantras, the prescribed ones are discussed (and) He mentions with which of the many mantras the worship is done.

134. OH GODDESS! OH GREAT LADY! THERE ARE THE *BINDUS* OF ŚIVA AND FIRE (AND) THE *BINDUS* OF THE DAYMAKER AND FIRE. THEY ARE TO BE JOINED TOGETHER IN THEIR DUE ORDER ON THE ONE SIDE AND THE OTHER.

135. THE RESULTING PAIR OF *BĪJAS* JOINED TO *MĀYĀ* AND THE HALF-MOON CONSTITUTE MĀYĀ AND LAKṢMĪ AND WITH THEM THE EIGHT MOTHERS ARE TO BE WORSHIPPED IN THE (*CAKRA*).

397. *I.e., even beyond the power of thought.*

398. *The vidyā of invocation has three parts and is called the Trikhandā mudrā or the Mahātripuramudrā.*

399. *The previous rituals were all preparatory to the actual worship.*

"Śiva" is "h"; "Agni" is "r"; "daymaker" is "ś"; "fire" is "r"; *māyā* is "ī"; and thus HRĪṂ and ŚRĪṂ.[400]

He discusses which are those (goddesses) and which are to be worshipped where:

136. BRAHMĀṆĪ IS AT THE WESTERN PORTAL, MĀHEŚVARĪ AT THE NORTHERN,
INDRĀṆĪ AT THE EASTERN AND KAUMĀRĪ AT THE SOUTHERN ONE.

137. OH GODDESS! VAIṢṆAVĪ IS IN VĀYU'S, VĀRĀHĪ IS IN THE LORD'S DIRECTION, CĀMUṆḌĀ IS IN AGNI'S AND MAHĀLAKṢMĪ IN NIṚṚTI'S.[401]

The ones which are joined to the first (case) ending are to be worshipped (and) one should also worship the ones that have the second (case) ending.[402]

> "Oh Great Goddess! There in the *Trailokyamohana cakra*[403] are situated the manifested *yoginīs* and the eight *siddhis* *Aṇimā* etc.." (Yo. Hṛ. 3:118)

There is no inconsistency because (the goddesses) Brāhmī et al are indicated by the (*siddhis*) *Aṇimā* etc. by virtue of being the agents (of those *siddhis*). There among them by virtue of being queen of the *cakra:*

> "There and in the other (*cakras*) is Tripurā...."[404] (Yo. Hṛ. 2:9)

400. *HRĪṂ is the māyā bīja and ŚRĪṂ is the Lakṣmī bīja.*

401. *The direction of Vāyu is the north-west; "the Lord's" is the north-east; Agni's is the south-east and Niṛṛti's is the south-west.*

402. *Of the eight goddesses mentioned in these verses, five are in the nominative case and three are in the accusative case in the Sanskrit text.*

403. *The outermost cakra with four portals.*

404. *The verse actually reads: "There the first one is the Goddess Tripurā...."*

It is the worship of the Goddess called Tripurā that is discussed; every *cakra* belongs to the queen of the *cakra* in a two-sided (way).[405]

> "Oh Goddess! At the time of *pūjā* one should worship in all of the *cakras* the *mudrās* of Tripurā that are endowed with the eight *siddhis*." (4:65)

According to the doctrine that will be discussed later one should do *pūjā* to the goddesses (*mudrās*) one by one in association with individual *siddhis*. For example: here, the goddess is Saṁkṣobhinī and the *siddhi* is *Aṇimā*.[406] The guru says that this triad[407] is to be worshipped at the beginning of every *cakra*.

Having thus explained the first *cakra* He speaks about the second which is "the fulfiller of all hopes".[408]

138. THERE IS SHE WHO IS THE EMBODIMENT OF THE PULL OF DESIRE (AND) SHE WHOSE NATURE IT IS TO DRAW OUT THE INTELLECT; SHE WHO DRAWS OUT THE EGO (AND) SHE WHOSE NATURE EVOKES SOUNDS;

139. SHE WHOSE FORM EVOKES (THE SENSATION OF) TOUCH (AND) SHE WHO CREATES THE ATTRACTION OF FORMS; THERE IS THE GODDESS WHO EVOKES TASTE (AND) SHE WHO EVOKES OLFACTORY (SENSATIONS);

140. THERE IS SHE WHOSE FORM IS TO DRAW OUT THE MIND (AND) SHE WHOSE ESSENCE IS TO ELICIT STEADFASTNESS; SHE WHO EMBODIES THE PULL OF MEMORY (AND) SHE WHO CREATES THE LURE OF NAMES;

405. *I.e., Tripurā, and the individual goddess reigning over that cakra.*

406. *Each cakra has a governing goddess here called a "mudrā" and with each one of them an individual siddhi is associated. In this Trailokyamohana cakra a particular mudrā and siddhi is to be worshipped in addition to all of the eight siddhis which are also related to the "manifested yoginīs" or Mothers.*

407. *I.e., Tripurā, the particular mudrā (or cakra goddess) and the particular siddhi.*

408. *The cakra called "Sarvāśāparipūraṇam" in Sanskrit.*

141. SHE WHOSE FORM IS TO DRAW OUT *BĪJAS* (AND) SHE WHOSE ESSENCE IS TO DRAW FORTH THE TRUE SELF;
SHE WHO DRAWS DIVINE NECTAR, (AND) ANOTHER ONE IS SHE WHO DRAWS OUT MATERIAL BODIES.[409]

Thus,

142. ONE SHOULD WORSHIP (THEM), OH GREAT GODDESS!, IN THE SIXTEEN PETAL *CAKRA* BY MEANS OF THE LEFT-HAND PATH. THIS (*PŪJĀ*) HAS SIXTEEN DIVISIONS WITH THE ENTITIES MĀYĀ AND LAKṢMĪ.

The "left-hand path" refers to (the left hand) of the *sādhaka* which is the right-hand side of the goddess.[410] That is obvious from the sense.

As will be said:

"By the 'left-hand path' method is understood from west to south. Having taken hold...." (1:148)

One meaning of the word "*kalā*" signifies the vowels; a second (meaning) refers it to the *śaktis*. The queen of the *cakra* here is said to be Tripurīśvarī.

As the scripture says:

"Of the secret *yoginīs* in the *Sarvāśāparipūraṇa cakra* the deities are declared to be She who is the Embodiment of the Pull of Desire etc.."

409. *These sixteen śaktis or yoginīs are personalised functions of the Goddess. Their Sanskrit names are: Kāmākarṣaṇarūpā, Buddhyākarṣasvarūpinī, Ahaṁkārākarṣinī, Śabdākarṣasvarūpinī, Sparśākarṣaṇarūpā, Rūpākarṣaṇakāriṇī, Rasākarṣakarī, Gandhākarṣakarī, Cittākarṣaṇarūpā, Dhairyākarṣasvarūpinī, Smṛtyākarṣaṇarūpā, Nāmākarṣaṇakāriṇī, Bījākarṣaṇarūpā, Ātmākarṣasvarūpiṇī, Amṛtasyākarṣaṇī and Śarīrākarṣaṇī.*

410. *All movements are to be made anti-clockwise so that they may look clockwise to the Goddess with whom the sādhaka is identified and who is positioned in front of the sādhaka.*

"...in the second it is Tripurīśvarī."[411]

And of commentary on Verse 142.

He also discusses the third *cakra* which is "the instigator of all turmoil".[412]

143. SHE WHO IS THE BLOSSOM OF KĀMA IS IN THE EAST;
SHE WHO IS THE HAPPINESS OF KĀMA IS IN THE SOUTH;
SHE WHO IS THE STIRRING OF KĀMA IS IN THE WEST AND
SHE WHO IS THE EXCELLENCE OF KĀMA IS IN THE NORTH.

144. SHE WHO IS THE WRITING OF KĀMA IS IN THE SOUTH-EAST;
SHE WHO ABIDES IN KĀMA IS IN THE SOUTH-WEST;
SHE WHO IS THE GOAD OF KĀMA IS IN THE NORTH-WEST AND
SHE WHO BEARS THE GARLAND OF KĀMA IS IN THE NORTH-EAST.[413]

Here, because the statement on the east, west etc. order has no regard for the other (statement) on the first *cakra*, the directional sequence should be understood as that of the Prajāpati[414] - ignoring the remark that "She who is the Blossom of Kāma etc. are in the positions of the goddesses of the portals" etc. because it is contrary to scripture.

Here, the queen of the *cakra* is Tripurasundarī.

As has been said:

"Oh Goddess! In the *cakra* which is "the instigator of all turmoil" are established the goddesses - She who is the Blossom of Kāma etc. who are more secret than the secret."

411. *It means that the particular deity presiding over this second cakra is Tripurīśvarī.*

412. *The cakra called "Sarvasaṁkṣobhakāraka" in Sanskrit.*

413. *Anaṅgakusumā, Anaṅgamaṅgalā, Anaṅgamathanā, Madanottara, Anaṅgalekhā, Anaṅgavāsinī, Anaṅgāṅkuśā, Anaṅgamālinī are the Sanskrit names of the goddesses in the third cakra.*

414. *The goddesses in the third cakra begin with the eastern position and Jayaratha says that the order should not be made to conform with that of the first cakra where the goddesses begin from the west since one should do as the Lord Śiva (Prajāpati) explicitly states in the verse.*

And also,

"...in the third it is Tripurasundarī."

End of commentary on Verse 144.

He then discusses the fourth one which "produces all good fortune":[415]

145. THE *ŚAKTI* WHO AGITATES ALL AND THE *ŚAKTI* WHO PUTS ALL TO FLIGHT;
SHE WHO ATTRACTS ALL, AND ANOTHER IS SHE WHO DELIGHTS ALL;

146. THE *ŚAKTI* WHO DELUDES ALL AND SHE WHOSE FORM IMMOBILIZES ALL;
SHE WHOSE FORM CRUSHES ALL AND SHE WHO SUBDUES ALL AROUND;

147. THE *ŚAKTI* WHO IS ALL CHARMS AND SHE WHOSE ESSENCE IS TO MADDEN ALL;
THE *ŚAKTI* WHO ACCOMPLISHES ALL PURPOSES; THE GODDESS WHO FULFILLS ALL HOPES;

148. THE GODDESS WHO COMPRISES ALL MANTRAS AND SHE WHO DESTROYS ALL DUALITIES.[416]

And so,

148 & 149. TAKING (THEM) IN A LEFTWARD MOVING SEQUENCE, I.E. FROM WEST TO SOUTH,
ONE SHOULD WORSHIP THESE GODDESSES WHO ARE QUEENS OF THE TRIPLE WORLDS.

"From west" means that one should begin with the goddess in front.[417] By "taking" is meant (including them all) upto the last. Here the queen of the *cakra* is Tripuravāsinī.

415. *The cakra called "Sarvasaubhāgyakāraka" in Sanskrit.*

416. *Sarvasaṁkṣobhiṇī, Sarvavidrāvaṇī, Sarvākarṣakarī, Sarvāhlādakarī, Sarvasaṃmohanī, Sarvastambhanarūpinī, Sarvajaṃbhanarūpā, Vaśakāriṇī are the goddesses of the fourth cakra.*

417. *The goddess in the "western" position is the goddess immediately in front and closest to the sādhaka.*

On that subject it has been said:

"Oh Beauty of the Gods! (The goddesses) situated in the *cakra* that "produces good fortune" have come (down) through tradition and begin with the *Śakti* who Agitates All."

And also,

"...in the fourth is Tripuravāsinī."

And he discusses the fifth (*cakra*) which "accomplishes all one's purposes":[418]

149. THERE ARE THE *ŚAKTIS* WHO BESTOW ALL *SIDDHIS* AND WHO GRANT EVERY SUCCESS;

150. SHE WHO PERFORMS EVERY KINDNESS; SHE WHO PRODUCES ALL PROSPERITY;
THE GODDESS WHO BESTOWS EVERY DESIRE AND SHE WHO RELEASES FROM ALL SORROWS;

151. SHE WHO ALLAYS THE DEATH OF ALL; SHE WHO DESTROYS ALL OBSTACLES;
THE GODDESS WHO IS BEAUTIFUL IN EVERY LIMB AND SHE WHO PRODUCES ALL GOOD FORTUNE.[419]

As for these,

152. LIKEWISE, OH GODDESS AND QUEEN OF THE LORD OF GODS!, ONE SHOULD WORSHIP THE TEN GODDESSES OF THE SECOND ENCLOSURE AGAIN WITH THE FIRST *VIDYĀ*.

By "with the first *vidyā*" is meant the one which is made of the two

418. *The cakra called "Sarvārthasādhaka" in Sanskrit.*

419. *Sarvasiddhipradā, Sarvasampatpradā, Sarvapriyaṁkarī, Sarvamaṅgalakārinī, Sarvakāmapradā, Sarvaduḥkhavimocinī, Sarvamṛtyupraśamanī, Sarvavighnavināśinī, Sarvāṅgasundarī and Sarvasaubhāgyakāriṇī are the Sanskrit names of the goddesses in the fifth cakra.*

syllables described as Māyā and Lakṣmī and which was just extracted.[420]

As they say:

> "The great breath that passes through the nose in the form of the staff with *bindu* should be kept somewhat secret. This is regarded as the two syllable *vidyā*."[421]

"Likewise" means as in the first and second *cakras*. Because it (has been used from) the start and because there has been no mention of any other *vidyā*, "again" refers to the use of that (*vidyā* here and) in the third and fourth *cakras* also. Further, as for the supposition that it is the three syllable *vidyā*, that comes to nothing as it is used as a preliminary (and) there is no allusion (to it) here.[422]

In the Śrīrasamahodadhi it is also said that:

> "The *pūjā* of the first *cakra* contains the two *bījas* Māyā and Lakṣmī; that of the second combines them with each of the sixteen vowels individually."

As there isn't any statement to the contrary, there is no harm (in assuming) that the four succeeding *cakras* have the (same) characteristic.

As the guru says:

> "...So, with the exception of the queen of the *cakra*, the *yoginīs* in the six *cakras* are joined with the *bījas* Māyā and Śrī."

420. *See Verse 135. These bījas are to be used in the worship of every cakra.*

421. *The reference here is to the bījas HRĪṂ and ŚRĪṂ which may substitute for the "haṃ" and "sa" of the great breath mantra. "HR" and "ŚR" refer to the outward and inward breaths while the "staff" means the vowel "ī" plus the bindu. The idea is to breathe in and out on these syllables straightening them into a linear flow. This quotation suggests that one should worship with the bījas in conjunction with breath control.*

422. *I.e., the first vidyā" should not be taken to mean that it is the Karaśuddhikarī vidyā (AIṂ KLĪṂ SAUḤ) which serves as a basis for the others*

And not as here (below):

> "They say that the first *vidyā* is *Vāgeśī* with the letters of the alphabet."[423]

Also, the matter of the letters of the alphabet is (supposed) to be explained (as follows):

> "In an anti-clockwise manner, three *cakras* are to be worshipped with the (*vidyā*) and with letters that number those of Manu, the quarters and the *kalās* ending with 'k' from 'kṣ'".[424]

And,

> "In the third *cakra* are the eight initial letters also which stand for the eight classes of letters."

(This is wrong) from the beginning because of the lack of any authoritative basis for the distribution (of letters).
As for the "second enclosure", it is the *cakra* at the end with respect to the fourteen-spoked one.[425]
The queen of the *cakra* here is Tripurāśrī.

As has been said:

> "In the *cakra* which "accomplishes all one's purposes" that bestows all *siddhis* are the *kulakaulika yoginīs* beginning with the *Śakti* who Bestows All *Siddhis*."

423. *"Vāgeśī" is AIṂ.*

424. *There are fourteen Manus, ten directions and 10 kalās totaling thirty-four. Thirty-four is the number of the consonants of the alphabet and as it is supposed to be anti-clockwise, one proceeds from the last consonant "kṣ" to the first consonant "k".*

425. *I.e., it is the cakra which comes after the fourteen-spoked one, -the outer ten-spoked cakra.*

"...in the fifth is Tripurāśrī".

End of commentary on Verse 152.

And he discusses the sixth (*cakra*) which "gives protection".[426]

153. SHE WHO KNOWS ALL; SHE WHO IS THE *ŚAKTI* OF ALL; SHE WHO BESTOWS LORDSHIP OVER ALL;
THE GODDESS WHO POSSESSES ALL KNOWLEDGE; SHE WHO DESTROYS ALL DISEASES;

154. SHE WHOSE ESSENCE IS TO BE THE SUPPORT OF ALL; SHE WHO REMOVES ALL SINS;
THE GODDESS WHO ENCOMPASSES EVERY BLISS; SHE WHOSE NATURE IS TO PROTECT ALL

155. AND, OH GREAT QUEEN!, SHE WHO BESTOWS THE FRUITS DESIRED BY ALL -
ARE THE TEN GODDESSES WHO EVOKE WHAT THEIR NAMES SUGGEST.[427]

156. SO THESE, OH GODDESS!, ARE THE GREAT GODDESSES WHO BESTOW *SIDDHIS* AND ALL GOOD THINGS.
ONE SHOULD WORSHIP THEM IN THE THIRD ENCLOSURE[428] IN THE WAY PRESCRIBED EARLIER.

"Evoke what their names suggests" and "bestow *siddhis* and all good things" leave nothing to be added. By "in the way prescribed earlier" is meant in an anti-clockwise way and using the *vidyā* of two syllables. Here the queen of the *cakra* is Tripuramālinī.

426. *The cakra called "Sarvarakṣākara" in Sanskrit.*

427. *Sarvajñā, Sarvaśakti, Sarvaiśvaryapradāyinī, Sarvajñānamayī, Sarvavyādhivināśinī, Sarvādhārasvarūpā, Sarvapāpaharī, Sarvānandamayī, Sarvarakṣāsvarūpiṇī and Sarvepsitaphalapradā are the Sanskrit names of the goddesses in the sixth cakra.*

428. *I.e., in the third of the spoked cakras.*

As has been said:

"Oh Great Goddess and the Praise of Heroes! The *nigarbha*[429] deities established in the eminent *cakra* that 'gives all protection' are She who Knows All etc.."

"...in the sixth is Tripuramālinī."

End of commentary on Verse 156.

And he discusses the seventh (*cakra*) which "takes away all illnesses":[430]

157 & 158. OH GREAT LADY AND QUEEN OF THE GOD OF GODS! LISTEN TO THE ORDER OF WORSHIP IN THE FIRST *CAKRA*.[431]
WITH RED FLOWERS AND THE *BĪJAS* MENTIONED EARLIER, ONE SHOULD WORSHIP EACH INDIVIDUAL DEITY IN THE LEFT-HAND WAY FROM BELOW UP TO THE SOUTHERN PATH.

By beginning "from below" is meant beginning from the west.[432] "With red flowers" sums up everything (suitable as offerings for the worship). Here the queen of the *cakra* is Tripurāsiddhi.

As they say:

"Oh my beloved! In the *cakra* which takes away all illnesses are established the secret deities and great

429. *The "nigarbha deities" (embryonic deities) are one of the sets of yoginis or Āvāraṇa saktis associated with each of the cakra of the Śricakra. In due order they are: Prakāṭa, Gupta, Gupta tara, Sampradāya, Kulakaula, Nigarbha, Rahasya, Atirahasya and Parāpararahasya. [Puṇyānanda-nātha, Kāma-kalā-vilāsa with the commentary of Natanānanda-nātha, trsl. with commentary by Sir John Woodroffe, 4th ed. (Madras: Ganesh & Co., 1971), p. 185.]*

430. *The cakra called "Sarvarogahara" in Sanskrit.*

431. *"First cakra" in the sense of being the first "spoked wheel" to follow the bindu and triangle. However, it is the seventh in order of worship.*

432. *When facing the cakra west is "below" east which is at the top*

goddesses Vaśinī etc.[433] who have to do with the supreme reality."

"...in the seventh is Tripurāsiddhi.

End of commentary on Verse 158.

He discusses the eighth *cakra* which "contains all *siddhis*":[434]

159. IN DUE ORDER ONE SHOULD WORSHIP THE FOUR IN THE MIDDLE OF THE *CAKRA* IN THE WEST, NORTH, EAST ETC. SOUTH SEQUENCE.

By "in the middle of the *cakra*" is meant outside of the root triangle. It means that the four are at intervals outside in the four directions.[435]

As for "...to east etc.", the word "etcetera" confirms that it is an anti-clockwise motion.

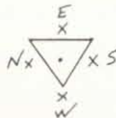
He goes on to discuss what the four are:

160. OH GREAT QUEEN! THEY ARE THE ARROWS OF KĀMA, THE BOW, HER NOOSE AND THE GOAD,
TOGETHER WITH THE WORDS FOR CRUSHING, DELUDING, SUBDUING AND IMMOBILISING.

433. *The text neglects to name the goddesses of this cakra, but they are listed in f.n. five as Vaśinī, Kāmeśī, Modinī, Vimalā, Aruṇā, Jayantī, Sarveśī and Kaulinī.*

434. *The cakra called "Sarvasiddhimaya" in Sanskrit.*

435. *By in the "middle of the cakra" one should understand in the middle of the whole ninefold cakra where the root triangle is located. According to Jayaratha, the worship is to be performed outside the triangle in the four directions.*



By "goad" is understood that it (is to be worshipped) in conjunction with the expression for desire that pertains to it. Because of their intrinsic affinity one should worship the weapons of the Goddess together with them, i.e. not (the weapons) by themselves.[436]

End of commentary on Verse 160.

161 & 162. OH QUEEN! IN THE TRIANGLE WHICH IS AT THE CENTRE OF ALL (THE TRIANGLES), ONE SHOULD WORSHIP WITH THE ROOT *VIDYĀ* TO KĀMEŚVARĪ IN THE FORWARD TIP; TO VAJREŚĪ IN THE SOUTHERN ONE; TO BHAGAMĀLĀ ON THE LEFT AND TRIPURASUNDARĪ IN THE MIDDLE (USING) EACH SYLLABLE SEPARATELY (AND THEN) WITH SEPARATE PARTS JOINED TOGETHER.

By "each syllable separately" is meant having broken up the syllables into separate units. In splitting up the root *vidyā* in this way, one should worship also in the triangle (in an anti-clockwise manner) the three beginning with Kāmeśvarī (using) each syllable cluster separately and not omitting any, and also with the three syllables in unison and worshipping in the middle the queen of the eighth *cakra* (called) Tripurāmbikā. That is the full meaning.[437]

436. *There exist "words" or mantras capable of producing the effects of crushing, deluding etc. and which are known by the same names as the weapons. (For example, KROṂ is the mantra known as the "goad".) They should be combined with the weapo in this worship.*

437. *It seems that the worship of the goddesses of the eighth cakr is to be conducted in the following manner: KELHRĪṂ KĀMEŚVAR HKHLHRĪṂ KĀMEŚVARĪ; HSKLHRĪṂ KĀMEŚVARĪ in the apex of the triangle. KEILHRĪṂ VAJREŚĪ etc. in the r.h. (southern) angle and so on with Bhagamālā in the l.h. (northern) angle and Tripurāmbikā in the centre. There follows another counterclockwise round in which the goddesses are worshipped with th full three-part mantra thus: KEILHRĪṂ HKHLHRĪṂ HSKLHRĪṂ KĀMEŚVARĪ and so on ending with Tripurāmbikā again. In contr diction to the wording of the verse which gives Tripurasundar Jayaratha comments that the queen of the cakra is Tripurāmbik Indeed, she is the specific goddess of the eighth cakra, but as there is a conflation of the eighth and ninth cakras (as will be seen below), the supreme goddess Tripurasundarī becomes the object of worship.*

It is said:

"There are four indwelling deities established in the *cakra* that "contains all *siddhis*. They are most high and very secret and they begin with Kāmeśvarī."

and,

"...in the eighth is Tripurāmbikā."

To say that "the syllable which is a cluster at the end is what is meant by 'separately' and that the eighth *vidyā* is like the first with its separation into three voiced (parts) - *Vāgbhava* etc.," is not legitimate because it is contrary to scripture and the gurus. That is the import.[438]

And so in the Śrīdevīpañcaśatika[439] there is no objection (to using) separate *vidyās* for the eighth and ninth *cakras* which are like the *cakras* of creation and destruction.

The mention of the queen of the *cakra*[440] is arrived at with the eighth *vidyā* because the name signifies queen of the eighth and ninth *cakras* as also of the remaining seven *vidyās* in the seven *cakras* that begin in due order from the first - since the object (of worship) is the same.[441]

The point is that one should worship "Tripurasundarī in the middle" (of the eighth *cakra*) and once again (worship) in the middle of the eighth *cakra* - Mahātripurasundarī who is the queen of the ninth *cakra* which "contains all joy".

It is with this in mind that the Śrīrasamahodadhi says:

"...together with the one that is at the end of the sequence."

438. *If one uses the mūlavidyā of the eighth cakra, the unvoiced consonants must all be included and not just the voiced "clusters" HRĪṂ, HRĪṂ, HRĪṂ. The three parts of the first vidyā are all voiced as opposed to the fifteen-syllable mūla mantra.*

439. *This text is not mentioned in Kavirāj's list of Tantric texts and thus appears to be no longer extant.*

440. *Tripurāmbikā/Tripurasundarī.*

441. *Jayaratha says that Tripurasundarī is mentioned in the verse because She is the goddess of the ninth cakra, and as the eighth and ninth cakras are worshipped jointly, one may refer to Tripurasundarī directly as She is the pre-eminent goddess of all.*

That with the due worship of the one at the end, the eight mothers ar worshipped with the *cakra* is refuted, for then there would be ten *cakras* which is contrary to scripture.[442]

It has been said on this subject:

"But, Oh Great Queen!, in the ninth is Mahātripurasundarī - the subduer of the three worlds who is equally referred to as the *mūlavidyā*. Oh Pārvatī! During the duration of worship there are nine variations on the one form of the primordial Śakti who produces eternal youth and immortality."

And,

"Oh my Beloved! In the *cakra* which "contains all joy" is situated Mahātripurasundarī, the queen of the queens of grea fulfillment, who is paramount and contains all others. She is at the end of the sequence and her nature transcends the finite world. Fond of the great *pūjā* She dwells in a state of supreme non-duality."

Further, those who recommend that the ninth *cakra* should be worshipped in the sphere of the head[443] (are introducing) a contradictory element into the matter under discussion when they say that "the nine *cakras* need not be worshipped in the *cakra*", and, "who is ther to stop the worship of the other *cakras* in the sphere of the head?" So enough of conversing with people who are ill-educated in a corru tradition![444]

End of commentary on Verse 162.

442. *Jayaratha must be referring to some other text here that believes the eight Mothers are to be worshipped in the eig cakra. He rejects the idea because the additional cakra required for the subsequent worship of Tripurasundarī and Mahātripurasundarī would make ten altogether - an obviousl incorrect number.*

443. *Literally: "in the sky/space of the head", i.e. in the brahmarandhra.*

444. *Jayaratha says that talking about interior worship is out place when the topic under discussion has been worship in exterior cakra.*

Now here,

> "When the host of mantras[445] has been invoked, refreshment should be offered accompanied by flowers and incenses for all of them depending on the strength of one's love and devotion."

So saying he goes on to discuss the offering of refreshment which must necessarily be done:

> 163. WHEN THE MOST EXCELLENT *SĀDHAKA* HAS THUS PERFORMED THE INITIAL RITE OF WORSHIP,
> HE SHOULD PRESENT WATER FOR REFRESHMENT, OFFERINGS OF COOKED FOOD, LIGHTS AND PERFUMES ETC..

And then,

> 164. THE MOST EXCELLENT *SĀDHAKA* SHOULD MEDITATE IN A COMPOSED FRAME OF MIND AFTER HE HAS DISPOSED IN THEIR PROPER ORDER OF THE *MUDRĀS*[446] OF PERTURBATION, OF PUTTING TO FLIGHT, OF ATTRACTION, OF TAKING POSSESSION, OF MAD EXCITATION, OF THE GREAT GOAD, OF LIBERATION,[447] OF THE FORM OF *BĪJA* (AND) OF THE *YONI*.[448]

"Disposed in their proper order" in each *cakra* means that the Saṁkṣobhanī (*mudrā*) is in the first *cakra* (and so on) as far as the eighth *Bīja mudrā* which, by the expression "that begins", is assimilated to the ninth one - the three part *yoni mudrā*. According to the guru, there are two *mudrās* that must be worshipped here (in the ninth *cakra*). And there are also ten *siddhis* involved here.

445. *I.e., goddesses.*

446. *"Mudrā" may stand for goddess, but is more commonly a ritualised gesture of the hands and fingers as intended in this verse.*

447. *"Khecarī". See footnote 245.*

448. *The Sanskrit names for these mudrās are: Saṁkṣobha, Drāvaṇa, Ākarṣa, Āveśa, Unmāda, Mahāṅkuśa, Khecarī, Bīja and the Yoni mudrās. Each one relates to one of the nine cakras and should be worshipped therein. Their formation is described in Chapter III of this text.*

> "The eight are declared to be: smallness, lightness, largeness power to obtain anything, irresistable will, sovereignty, powe to subjugate and the eighth is the supreme power of complete satisfaction."[449]

The eight *siddhis* - *Aṇimā* etc. which have been mentioned are sequentially (placed) in the eight *cakras*. In the ninth one are the *Rasa* and the Liberation *siddhis*.[450] Here, because of the important nature (of the ninth *cakra*), both enjoyment and liberation are the fruits. By means of the eight *cakras*, the *siddhis Aṇimā* etc. are individually attained,[451] but because of (She) with whom the ninth *cakra* is connected (and) because of the worshipful nature of the *Rasa siddhi*, they are designated in a collective way in the principal *cakra*. In the Śrīrasasvacchandādi and here, there and everywhere, it is said that She is the treasure house of all the *siddhis*.

As:

> "This (*Rasa siddhi*) gives the *siddhi* of the body[452] and fulfills every desire. It effects all the previously mentioned (*siddhis*) - *Aṇimā* etc.."

The teaching in the Śrīrasamahodadhi too is that the union of this goddess with Śrīmahākāmeśvara is the cause which gives rise to the *Rasa siddhi*.

449. *Aṇimā, Laghimā, Mahimā, Prāpti, Prākāmya, Īśitva, Vaśitva and Kāmāvasāyitva. This last siddhi literally means the power of complete satisfaction which leaves nothing more to be desired. See Yoga Sūtra 3:45 for a resumé of the siddhis.*

450. *The siddhis of the "joy of union" and liberation.*

451. *Literally: "accomplished or brought to fruition" within the self; Skt.: "sādhyante".*

452. *I.e., it gives the sort of immortality of the body that the alchemists strove to achieve. A goal sought especially by the "Siddha" line of practitioners.*

In it is said:

"Oh Noble Lady of *Rasa*! You have heard about the procedure in every detail.
Oh my Lord! It never works for those who are of unfortunate disposition.
Hence, Oh Bhairava!, out of a desire for the welfare of men, (and) for the purpose of bringing good fortune,
you have announced the observance pertaining to Mahākāmeśvara and the one in a state of union with Him who is Mahātripurasundarī.
Some of her mantras and meditations have been specified by you.
In so far as She is separately worshipped by men who seek good fortune, so, my Lord and God!,
tell me (about it) out of (Your) mercy for (all) living beings!" [453]

As in our doctrinal school enjoyment and liberation are not separable, here (in this *cakra*) being the last of them all (and) because of its importance, there is the *siddhi* of liberation too.

"The fruits are said to be in the limbs beginning with *Aṇimā* and ending with *Mokṣa*"

was also said by men of old. Again, on this same subject, others have said that in the eighth *cakra* are the three *mudrās* (*Bīja mudrā* etc.)[454] and the eight *siddhis* with *Prāpti* and *Kāmāvasāyitva* omitted and replaced by the *Bhukti* and *Icchā siddhis*. (This idea) should be ignored as it is beyond common sense and the scriptures.
By "in a composed frame of mind" is meant that the attention is solely bent on perceiving that (Tripurasundarī's) true nature is supreme and undivided mantra.

453. *The Goddess is saying that in addition to knowing about the arrangement of the cakra etc., it is necessary to have the good fortune that comes from worshipping Mahātripurasundarī who is in a state of constant blissful union with Kāmeśvara. As her worship is particularly auspicious, the Goddess desires to know about it so that all other living creatures ignorant of its efficacy may thus benefit through Her. The Goddess is both the end and the means of salvation. In her role as mediatrix, She poses the questions on behalf of mankind.*

454. *I.e., Bīja mudra, yoni mudrā and Khecarī mudrā?*

And the Lord says:

165 & 166. CONSTRUING THE *BINDU* AS A FACE WITH TWO BREASTS BELOW, BELOW THAT ONE SHOULD THINK ON THE HALF OF THAT WHICH FOLLOWS "S" AS A DOWNWARD POINTING ONE.[455]

Because it is the *parāmarśa*[456] essence of all things composed of the thirty-six substances[457] and because of its importance as the realm of rest, the *bindu* which is the form of pure consciousness having Śiva and Śakti in joyful union as its essence; which is supreme non-duality (and) has a nature without parts; which cannot be described (and) which is the ultimate reality, is construed as the face, i.e. is meditated upon in that form. And in the desire of her independent will to manifest outwardly, "below" there are:

"I constantly worship the two shafts of light of the Supreme Lord that are renowned as 'Śiva and Śakti'".[458]

According to (this view), through the abiding in the Śiva-Śakti state (of union), there attains a divided state as of two breasts almost, on account of the "cooing" that results from the apprehension[459] of their own true nature.[460]

455. *The Kāmakalā configuration is presented in this verse. The bindu represents the face with the two breasts as points below it making the outline of an upward pointing triangle. Beneath (and sometimes intersecting) is another triangle which points downwards and represents the yoni of the goddess. It is alluded to as "the half of that which follows 's'".*

456. *"Parāmarśa" can be used as a synonym for Vimarśa. (Singh, Pratyabhijñāhṛdayam, p. 59.) For a discussion of Vimarśa see the "philosophical Introduction to the Texts".*

457. *The twenty-five principles of Sāṅkhya philosophy plus the additional eleven of Kashmir Śaivism.*

458. *Śiva and Śakti as two shafts of light represent a step in the evolution away from the absolute state of unity. They are represented by two dots (as in visarga) symbolising the breasts of the Goddess and hence are "beneath" the face.*

459. *Literally: "Seizing, grasping etc." A play on "parāmarśa" here which also means the supreme reality in Kashmir Śaivism.*

460. *A loving exchange (cooing) characterizes the absolute and its own awareness or reflection on itself. The alternation between self and self-awareness (Śiva and Śakti) produces a vibration or inchoate sound that corresponds to nāda. The duality is represented by the two breasts of the one Goddess.*

"Consciousness is first evolved in the breath."[461]

According to (one) explanation, in the outward (expansion) of form, the letter which follows "s" is "h" and half of it is that which is unvoiced.[462] It essence is the light[463] that precedes taking the form of the universal life breath supporting "the degrees of knowers and vital airs"; then again also the one that points downwards:

"The entire universe is clearly manifested in this letter 's'".[464]

It means that by the method of consciousness,[465] one should think, i.e. reflect, on the half of the one that follows the letter "s" (which is all things of an objective nature[466]) as having obtained gross form raised on the earth with the final doomsday conflagration at the end.[467] According to the letter procedure, one should think of, i.e. put together, the Māyā *bīja* (which is the essence of the undivided mantra) thus: by construing, i.e. considering the *bindu* as face with that which has that form,[468] and "what is below that" are the two *bindus* of the nature of sun and moon in the forms of two breasts,[469] "below that" is "the half of

461. *Consciousness in a dual form is symbolised by "haṃ" "saḥ" which also represents the inward and outward movement of the breath.*

462. *I.e., visarga which is only the aspiration of "h".*

463. *"Light" here indicating the "light of consciousness" without which there cannot be a knower of any degree.*

464. *The letter "s" can convert into visarga which in turn is symbolic of the Śakti that constitutes the universe.*

465. *"Saṃvit krama" along with Varṇa and Dhāma krama is one of the methods of realization.*

466. *The Sanskrit reads: "prameyātmano".*

467. *A reference to "Kālāgni" - the last of all the levels of creation. It is symbolised here by the letter "r" which stands for "fire".*

468. *I.e., anusvāra has the form of bindu.*

469. *After or "below" anusvāra in the alphabet come the two dots of visarga. Also the two breasts come below the face.*

The revelation of this profound path (unbegotten, unheard of, without parallel and transcendant) to those who are (already) in the know about it, makes them laugh greatly.

As they say:

"A fresh and ludicrous specimen[482] is he who lame and deaf gives to an overseas trader who knows all the routes, faulty directions about the way to another country, never having (himself) seen the outer door of his courtyard, or heard from the mouth of a national any story about what (the country) is like."

Because of its profound nature; because there is much to be said making the text unduly lengthy and because of the uselessness of presenting it, the learned must not be annoyed with us for not having revealed it (all) in detail. It is not that exposition of it is impossible - all are witnesses of that! It is obtainable from the true knowledge acquired from our guru. But this discussion is beyond the point.

End of commentary on Verse 167.

Then he discusses what he who is absorbed in the possession of the supreme nature should do.

168. THEN HAVING MEDITATED ON TRIPURASUNDARĪ THROUGH HER BASIS IN THE *CAKRA*,
THE EXCELLENT *SĀDHAKA* SHOULD DISMISS HER WITH HER OWN *MUDRĀ* WHILST SAYING "FORGIVE"!

By "with her own *mudrā*" is meant with the form of withdrawal - which is auspicious.

Here ends the first chapter in the commentary composed by Rājānaka Śrīmad Jayaratha on the Śrīvāmakeśvarīmatam.

482. *Literally: "a new incarnation of laughing stock"; Skt.: "hāsāvatāro navaḥ".*

And He discusses what is the supporting form for this meditation:

166. THUS, THE SYLLABLE WHICH HAS EMERGED HAS THE FORM OF *KĀMAKALĀ* AND IS SUPREME,

167. PERMANENT AND THE PLACE OF RELEASE FROM THE POISONS OF DESIRE ETC..
ONE SHOULD THINK ON THAT MOST EXCELLENT ENTITY AS ONE'S OWN BODY.

In accord with the way that has been described, it means that the syllable in the *Kāmakalā* form shines forth because its nature is unceasing display and also because of the pre-eminence of its three-part form. As it is eternal, it is undivided and due to (this) undivided oneness of its nature, it is "supreme", hence it is the place of release from "the poisons of desire etc.". It means that what is said to have arisen by means of instantaneity[478] and direct experience, one should think on as one's own body by identifying with it; (considering it) the ultimate reality because of its being in essence the unique form of it.[479] Indeed, it is actually present in the body of all and is verified by one's own experience, (but) enough of this digression! The word "etcetera" here (refers) to the sorts of things that are listed together as minor *siddhis* and so on which will be explained in the second chapter etc.. But inquiring into their meaning - that is beyond the capacity of verbal expression - is a vain effort. Everything being tolerable, what is of principal importance and what is of lesser importance is always a relative (matter).[480]
Again, the real truth here about this matter which has not been learnt by others directly from a guru, elsewhere, or by the elucidation of the meaning as corroborated in the Śrītantrāloka[481] is all made clear in a way that has been handed down from generation to generation.

478. *"Ekamātra" consists of one syllabic instant of which the mantra HRĪṂ is an example.*

479. *One should think of the body as the physical correspondence of HRĪṂ and Kāmakalā which are expressions of the ultimate reality.*

480. *This sentence is defective, but what Jayaratha seems to be saying is that what is important (Kāmakalā in this context) and what is of lesser importance (the siddhis in this context) is a matter of opinion - in the final analysis.*

481. *A work on which Jayaratha also commented.*

the one that follows the letter 's'" - the one that takes the form of "*repha*" of the nature of fire[470] with the fourth vowel and *bindu*.[471] Again, (one can take) the "below that" (part of the verse) as: the one that follows "s" is the letter "h" and a half of that is the aspirated "h". "Below that" also is the one which follows "s" of the nature of half an "r" in the form of a triangle[472] that is "downward pointing" and designated by the name "the face of the *yoginī*" etc.. The comprehensiveness (of the mantra HRĪṂ is demonstrated): by the letter "ī" which is "e" because its form is the same as Śakti's;[473] by the letter "h" which by virtue of being the same intoxicating sort is the letter "k";[474] by the letter "r" which is the letter "l" because it recalls the (essential) oneness of "r" and "l";[475] and because of its being the half of that which follows "s", the letter "s" is implied.[476]
So this nucleus (of letters) is in essence the contraction (into) subtle form of all the parts of the root mantra.[477] Because of its inward nature, the order of inherence is implied. Enough said.

470. *"Repha" is synonymous with the letter "r". The one that follows the letter "s" is the letter "h" whose visarga form has been given as "the two bindus". "S" followed by "r" can be said to be the two constituents of visarga because in sandhi, visarga may substitute for either letter. In the Śāradā script the letter "r" or "repha" is written as ⊤ and the lower half of it is a triangle.*

471. *The result is the Māyā bīja HRĪṂ.*

472. *See footnote 470.*

473. *The guṇa of "ī" is "e". Śiva is represented by the short vowel "a" with whom Śakti is always at one. Also the shape of the letter "e" is triangular and hence associated with Śakti.*

474. *Mādana is an epithet for Kāma who is represented by the lette "k". The Māyā bīja which begins with the letter "h" indicate by its name that it can produce an intoxicated sort of world illusion.*

475. *"R" and "l" are the two closely related semi-vowels of the Sanskrit language.*

476. *The letter which follows "s" is "h" - the half of which (visarga) can substitute for either "s" or "r". Therefore "s" is also in "h".*

477. *The root mantra KEILHRĪṂ HKHLHRĪṂ HSKLHRĪṂ is concealed within the bīja HRĪṂ.*

Second Chapter

So, what is the result of the performance of *pūjā*? Alluding to the theme of (this) chapter, the Lord God says:

1. EARTHLY TUMULT ARISES WHERE (SHE) IS WORSHIPPED BY THE *SĀDHAKA* IN COUNTRY, TOWN OR VILLAGE IN THIS PRESCRIBED MANNER.

"In town or village" means that by the mention (of these) as possible places, one is informed that this *pūjā* produces all *siddhis* regardless of the circumstance (of place).[1] Therefore it should be remarked that there is no relation to the teachings of the Dvīpa scriptures,[2] because place is said to be important in them as far as earth shaking (powers) etc. are concerned. Enough said.

End of commentary on Verse 1.

What, indeed, is this "earthly tumult"?

2. LIKE ANTS TO A BONE, WOMEN COME FROM AFAR WITH MINDS THAT ARE EXCITED, TORMENTED AND AFFLICTED BY THE BURNING FIRE OF LOVE.

3. AT THE SIGHT OF HIM, OH GREAT GODDESS!, THE HEARTS OF ALL THE WOMEN BECOME CONFUSED BY MANTRAS AND THEIR ROUND BUTTOCKS ARE QUIVERING.[3]

But is this, or is this not, the result of *pūjā* only ?

1. *Literally: "without regard to another", i.e. the locale is not important; Skt.: "anyanirapekṣameva".*

2. *The Dvīpa scriptures may refer to the scriptures prevalent in Jambudvīpa - the central region of the country - as opposed to the Kashmir origins of Jayaratha's tradition.*

3. *Literally: "possessed of quivering buttock circles/orbs".*

He says:

4. AND WITH A MERE ONE HUNDRED THOUSAND REPETITIONS OF MANTRA, THE WOMEN ON THE FACE OF THE EARTH ARE CAST INTO TURMOIL.

But if that is the case, does he not become distracted[4] and what becomes of the *sādhaka* then? The (Lord) says:

THEN, IF THE CONCENTRATION OF THE *SĀDHAKA* DOES NOT WAVER IN THE SLIGHTEST,

5. THE *NĀGA* MAIDENS OF THE UNDERWORLD WILL BE PERTURBED.

"Perturbed" means upon the second one hundred thousand repetitions of the mantra. So, with his (attention) turned as before towards the particular *siddhis:*

AND WHEN HE IS NOT UPSET IN THE SLIGHTEST EVEN BY THEM,

6. THEN THE DIVINE WOMEN DWELLING IN HEAVEN WILL PANIC.

(Upon repeating the mantra three hundred thousand times is understood.) He summarizes it all by saying:

6 & 7. OH QUEEN OF THE GODS! WHEN THE EXCELLENT *SĀDHAKA* ENGAGED IN (THIS) MERITORIOUS OBSERVANCE[5] HAS THUS THREE TIMES REPEATED THE MANTRA ONE HUNDRED THOUSAND TIMES, HE THROWS INTO CONFUSION THE THREE WORLDS WITH THEIR MOVEABLE AND IMMOVEABLE BEINGS.

Having thus discussed the application of the mantra, He also speaks about that for the *yantra:*

4. *Literally: "outward facing"; Skt.: "bahirmukhī".*

5. *This meritorious observance has its emphasis on the maintenance of unperturbed chastity in the face of sexual enticements.*

7 & 8. IF, AFTER DELINEATING A LARGE *CAKRA*,[6] HE DRAWS IN THE MIDDLE OF IT AN IMAGE WITH THE (*SĀDHYĀ'S*) NAME ADJOINED (AND) THEN VISUALIZES[7] IT IN BURNING FLAMES,
SHE WHO MAY BE AT A DISTANCE OF A HUNDRED LEAGUES AND UNSEEN EVEN!,

9. ALSO COMES (TO HIM) INFATUATED AND FREE FROM FEAR AND SHAME.

"Large" is the precondition that permits the qualification as to the drawing of the *sādhyā's* image.

He mentions another point of view on this:

9, 10 & 11. OR ELSE; WHEN THE *SĀDHAKA* IN THE MIDDLE OF THE *CAKRA* THINKS OF EVERYTHING - THE MANTRA, HIMSELF AND ALSO THE ONE WHO IS THE OBJECT OF THE RITUAL AS COLOURED IN RED,
THEN, OH GODDESS AND SUPREME LADY, THE *SĀDHAKA* IS GRACED WITH EVERY GOOD FORTUNE AND IS THE BELOVED OF THE WHOLE WORLD.

By "in the middle" is meant with regard to where there is the inscription,[8] hence "large" was stipulated earlier. "Everything" is when he thinks on the mantra, himself and the object of the ritual as red. That is the syntatical connection.[9] He mentions a third alternative also:

11 & 12. THAT PERSON BECOMES A MASTER AS THOUGH OF SLAVES WHOSE NAME IS JOINED TO (A *CAKRA*) THAT IS WORSHIPPED WITH THE *MUDRĀ* AND ALL THE OFFERINGS IN RED.

By "with the *mudrā*" is meant in the form of the *yoni* which will be described later.[10] "With the name only" but not including the image etc..

6. *Presumably the Śrīcakra is intended, although it is possible that only one or two of the inner cakras need be drawn.*

7. *Literally: "thinking upon" it; Skt.: "cintayet".*

8. *The sādhaka has placed himself in the middle of the cakra probably in a standing position alongside the drawn image of the sādhyā, or else, he has drawn his own image beside the other's.*

9. *The clarification given here in the commentary is taken into account in the translation.*

10. *See Chapter III Verses 26-28.*

He discusses a fourth (alternative):

12, 13, 14 & 15. WHEN FORMING THE *YONI MUDRĀ* WITH THE NAME OF AN INVISIBLE ONE PLACED IN THE MIDDLE OF THE *CAKRA*, HE AT ONCE ATTRACTS HER TO HIMSELF WITH HER SEX MOIST AND SWOLLEN[11] FROM THE EXCITEMENT OF INCIPIENT SEXUAL PASSION - BE SHE A *YAKṢĪ*,[12] A *GANDHARVĪ*,[13] A *KINNARĪ*,[14] A FEMALE DEMON, A DAUGHTER OF A SEER, A *NĀGA* GIRL, A DAUGHTER OF A GOD, AN AERIAL SPRITE, A *VIDYĀDHARA* MAIDEN,[15] AN *APSARAS*,[16] A SAGE'S DAUGHTER, OR EVEN URVAŚĪ.[17]

There is a difference from before as to the "attracts" and the "invisible one".[18] "Moist" means with (sexual) fluids.

He also discusses (it) from the point of view of meditation and repetition of the mantra:

15. (THE *SĀDHAKA*) CAN UPSET ALL YOUNG WOMEN BY MEDITATING ON THE GREAT *KĀMAKALĀ*.[19]

11. *Literally: "dangling"; Skt.: "lambikam".*

12. *A semi-divine being. The males are frequently the attendants of Kubera.*

13. *A celestial musician.*

14. *Half-human, half-animal beings often in the service of Kubera.*

15. *Female of a class of celestial beings that occasionally descend to earth.*

16. *A celestial nymph.*

17. *The beautiful celestial nymph who became the wife of Purūravas.*

18. *I.e., the previous females were of this world; these come from unseen worlds.*

19. *See Verses 165-67 with commentary which discuss the nature of the Kāmakalā. It is probable that the sādhaka is meant to meditate on the graphic representation of Kāmakalā (face, breasts etc.), as well as on its mantra form HRĪṂ (or sometimes ĪṂ). In each case he should realize the identification with his own body.*

16. AFTER HE HAS DONE ONE HUNDRED AND EIGHT REPETITIONS OF THE MANTRA, THE WISE MAN SHOULD MAKE THE *TILAKA*[20] WITH EQUAL PARTS OF YELLOW PIGMENT,[21] SAFFRON AND SANDAL.

What (comes) of this? He says:

17. THEN WHICHEVER PERSON HE SEES, ADDRESSES, TOUCHES (OR) THINKS ABOUT WILL CERTAINLY BECOME HIS SLAVE IN BODY AND POSSESSIONS.

And another thing:

18 & 19. OH GREAT QUEEN! AFTER ONE HUNDRED AND EIGHT REPETITIONS OF THE MANTRA, HE WILL IMMEDIATELY ATTRACT THE VIRTUOUS ONE IN AN INFATUATED STATE OF MIND, (HER) TO WHOM FLOWERS, FRUIT, PERFUME, WATER AND WEARING APPAREL HAVE BEEN SENT (VIA MESSENGER).

"Her" is understood. (The Sanskrit word) "*satīm*" is used in the sense of "worthy woman".

Since,

19. OH GOODLY ONE!, THIS IS FORCIBLE ATTRACTION, NOTHING IS LOST.[22]

He also speaks of *yantras* in another way:

20. IN AN ISOLATED SPOT HE SHOULD DRAW ON THE GROUND WITH YELLOW PIGMENT A WELL-SHAPED IMAGE EMBELLISHED WITH PLEASINGLY EROTIC DRESS AND ORNAMENTS.

20. *A coloured mark made on the forehead as an ornament or mark of sectarian distinction.*

21. *Rocana is a yellow pigment to be distinguished from gorocana. See footnote 298 in Chapter I.*

22. *The implication is this: none of the above gifts are lost forever because they come back with the woman who is irresistably attracted to him.*

21, 22 & 23. ON THE FOREHEAD,[23] HEART, NAVEL AND PRIVATE PARTS (OF THE IMAGE) ARE PRESENT THE GREAT *VIDYĀ*[24] AND THE PROPER NAME[25] INSCRIBED WITH THE GOAD. WHEN HE HAS WRITTEN THE MADANA SYLLABLE ATTACHED TO THE COMBINATION OF ALL (THESE) PARTS, HE SHOULD DO (ONE HUNDRED) AND EIGHT REPETITIONS OF THE MANTRA FACING IN THE DIRECTION OF THE IMAGE, WITH HIS BODY TRANSFORMED INTO TRIPURĀ AND PERFORMING THE *KṢOBHINĪ MUDRĀ*.

By "the great *vidyā*" together with the "proper name" is meant that they are connected with the middle syllable elided.[26]
"Inscribed with the goad" means "having written"; meaning that the *Aṅkuśa* mantra[27] is to be placed once between the name and the *vidyā*. And the Madana syllable is last.[28]

And not only on the ground does one draw the image. He says:

23. JOINING IT TO THE HOUSE OF FIRE THAT IS THE ABODE OF THE *KALĀS* OF THE SUN AND THE MOON.

Thus, the actual meaning is that on the ground after inscribing an upward pointing triangle surrounded by two rows of vowels (one with and

23. *On the spot between the eyebrows.*

24. *I.e., the Mūlavidyā KEILHRĪṂ HSKLHRĪṂ HKHLHRĪṂ.*

25. *The name received on the twelfth day after birth.*

26. *Proper name, KEILHRĪṂ HKHLHRĪṂ, or, KEILHRĪṂ name HKHLHRĪṂ.*

27. *I.e., KROṂ.*

28. *The expression used in the text is "vidarbhitam" which means that there are two parts of the mantra to one part of the name. (See footnote 91 of the KCT.) According to Jayaratha's commentary, it seems that the Aṅkuśa bīja KROṂ is to be placed once in the middle of the alternating syllables of the name and the Mūlamantra with the Madana syllable last. According to Vidyānanda's commentary to these verses, first should come the Aṅkuśa bīja KROṂ, then two syllables of the Mūlamantra alternating with one of the name until both are complete. Then once again the bīja KROṂ and finally the Madana bīja KLĪṂ.*

one without *visarga*?[29]), one should draw the image inside it.[30]

End of commentary on Verse 23.

He discusses the result of doing this:

24 & 30. EVEN FROM (A DISTANCE) OF A HUNDRED LEAGUES, HE MAKES THE WOMAN COME TREMBLING TO HIM, HER BODY (TURNED INTO) A LEAF THROWN UP TO THE INNER SURFACE OF THE FIRMAMENT BY THE WIND OF THIS WHIRLING MANTRA.

24. SHE IS TORMENTED BY THE ARROWS OF THE GOD OF LOVE (AND) THE OUTER CORNER OF HER EYE TWITCHES ANNOYINGLY.
THE MOUNDS OF HER BUTTOCKS ARE QUIVERING IN THE RISING WAVES OF PASSION.

25. SHE IS SWALLOWED UP IN THE WHIRL OF ENERGY TOSSED UP BY THE ŚAKTI *CAKRA*.
BANISHED IS HER GOOD CONDUCT, HER FEAR, HER SHAME AND ANY CHECK ON HER BEHAVIOUR.

26. WITH HER HEART DRAWN FROM HER (AND) HER POISE COMPLETELY SHATTERED, SHE IS BARELY LIVING.

26 & 27. (EVEN WHEN) WELL PROTECTED BY THE BARRIERS OF A RIVER, A THICK WALL AND A RAMPART (THE WOMAN COMES TO HIM) WITH HER LOTUS HEART TREMBLING FROM THE TOUCH OF THIS FRESH PASSION.

29. *The Sanskrit reads "saṣaṃthāṣaṃtha" which gives no obvious meaning. Perhaps the reading is mistaken for "saṣāṃtāṣaṃta", in which case it might mean "with and without the one at the end of 'ṣ'", i.e. with and without visarga. The letter "s" comes after "ṣ" and "s" can be substituted by visarga....*

30. 

HER CLOTHES ARE REMOVED BY THE VEHEMENCE OF THE GREAT MANTRA THAT SURPASSES (THE VELOCITY) OF THE MIND.

28 & 29. SHE IS IN A DISTRESSED FRAME OF MIND AND AS THOUGH INFATUATED, AGITATED, SCORCHED, SOAKED, SCRATCHED, SENSELESS, STRICKEN, SPLIT OPEN, CONFUSED, TERRORISED, DISSOLVED AND BROKEN TO PIECES.[31]

He also discusses protective amulets:

31. HE WHO WEARS THE *CAKRA* CIRCUMSCRIBED BY THE ENTIRE ALPHABET JUST ABOVE THE ELBOW IS SAFE AMONGST ALL CREATURES.

And,

32. IN THE SAME WAY, WHEN HIS OWN NAME IS DULY ADDED TO IT WITH SANDAL, ALOE AND CAMPHOR,
HE OBTAINS ETERNAL YOUTH AND IMMORTALITY, OH GREAT LADY!.

"In the same way" implies the entire procedure spoken about before with the name joined on in addition. The sandal etc. are to be mixed together as before.

End of commentary on Verse 32.

Similarly,

33. WHEREVER IT IS PLACED, THIS (*CAKRA*) WHEN DRAWN IN THE PRESCRIBED WAY WITH YELLOW PIGMENT, ALOE AND SAFFRON, TOGETHER WITH WHAT IS JOINED TO THE *CAKRA*

34. AND WITH THE OBJECT OF THE RITUAL'S NAME AND HIS OWN NAME INSCRIBED WITHIN,
BRINGS[32] THE WHOLE WORLD TO THE FEET (OF THE *SĀDHAKA*).

31. *Each of these adjectives is qualified by an "iva"(as though) which are mostly omitted in translation.*

32. *Literally: "makes"; Skt.: "karoti".*

"This" means the *cakra*. By "what is joined to the *cakra*" is meant the letters of the alphabet. By "wherever" is meant on the shoulder[33] etc.. Inside the *cakra* are the name of the person who is the object of the ritual and his own name; the implication of the verse is that the *vidyā*[34] is to be inscribed once at the end.[35]

End of commentary on Verse 34.

Similarly,

> 35. OH BELOVED! IN THE MIDDLE, EACH LETTER OF THE BENEFICIARY'S NAME IS TO BE ENCLOSED WITH THE *BĪJA* WHICH IS THE ESSENCE OF THE GREAT *KĀMAKALĀ*.[36]
>
> 36. AND ALSO OUTSIDE ONE SHOULD ENCIRCLE WITH ALL THE LETTERS OF THE ALPHABET.

The gist is that one should enclose each letter of the beneficiary's name.[37] By "in the middle" is indirectly stated that this should be done <u>inside</u> the *cakra*, otherwise, the statement "also outside" will have no relevance. "To be enclosed" means:

> "Each letter of the (person's) name is to be encased in the mantra (and) by knowers of mantra (this) should be understood as stringing them together."

33. *"Bāhumūlaśikhā" = "top of the armpit", i.e. on the shoulder, or somewhere above the elbow.*

34. *I.e., the root mantra - KEILHRĪṂ HSKLHRĪṂ HKHLHRĪṂ.*

35. *The use of "vidarbhitam" indicates that the vidyā is written in combination with the name. One syllable of the name is inserted between every two syllables of the vidyā.*

36. *I.e., the bīja mantra HRĪṂ (although the fourth vowel is sometimes referred to as Kāmakalā also, i.e. "ī".)*

37. *I.e., HRĪṂ is to be written on each side of each letter of the beneficiary's name thus: HRĪṂ n HRĪṂ a HRĪṂ m HRĪṂ e HRĪṂ.*

The statement means, "having strung together" according to the verse. Then,

> 36. ONE SHOULD WEAR (IT) SET IN GOLD ON THE LEFT ARM.

"Amulet" is understood.

End of commentary on Verse 36.

Not only here, since:

> 37. WHEREVER ONE WEARS IT - ON THE CROWN-LOCK OR ON ONE'S GARMENT,

(this amulet)

> 38 & 39. ENSLAVES THE THREE WORLDS WITH THEIR MOVING AND STATIONARY BEINGS.
>
> BEARING THE FORM OF THE *CAKRA* AS IT DOES, IT DELUDES KINGS, HORSES, ROGUE ELEPHANTS, THIEVES, LIONS, SERPENTS, THE POWERFUL SEIZING (EFFECT) OF ANOTHER'S MANTRA, ENEMIES, INDRA'S THUNDERBOLT, WEAPONS, *ḌĀKINĪS*, *ŚĀKINĪS*,[38] SPIRITS, GHOSTS AND DEMONS INTO UTTER CONFUSION.[39]

He also speaks about the *yantra* which convulses cities etc..

> 40. OH LOVELY ONE! HAVING COMBINED THE NAMES OF TOWNS WITH THIS *CAKRA* ONE SHOULD PLACE IT IN THEIR CENTRE, AT CROSS-ROADS OR IN THE FOUR QUARTERS.

By "with this" is meant with that which was spoken about earlier as having an inner and outer formation etc.. "Combined" but not put on a string this time. "In the centre" means of towns etc., or elsewhere. (There) "one should place" the *yantra*.

End of commentary on Verse 40.

38. *"Śākinīs" are a particular kind of female demon.*

39. *This enumeration of fearful beings is listed in singular number in the Sanskrit text.*

And He speaks of what results from it:

41. OH LADY AND GODDESS! THEN THERE ARISES A GREAT COMMOTION ON EARTH,
AND PARTICULARLY SO AMONG THE YOUNG WOMEN WHO ARE UNSEEN.[40]

42. IN THE MIDDLE OF IT, ONE SHOULD THINK ON THE EARTH WITH ITS ROCKS, WOODS AND FORESTS AS ALL AGLOW AS FAR AS THE SHORES[41] OF THE FOUR SEAS.

It means that (as before) "the earth" has its name written in beforehand.

End of commentary on Verse 42.

Then,

43. AS THE RESULT OF SIX MONTHS ASSIDUOUS MEDITATION (ON IT), HE BECOMES THE PEER OF MADANA.

Then He speaks of what (follows from it):

BY HIS VERY GLANCE HE ATTRACTS THE (WHOLE) WORLD (AND) BY HIS VERY GLANCE ENTHRALLS IT.

44. BY HIS GLANCE HE EXCITES A WOMAN AND BY HIS LOOK HE EXTRACTS POISONS.
WITH A GLANCE HE PRODUCES FITS OF POSSESSION AND EVERY (SORT OF) INFATUATION.

45. WITH ONE LOOK HE IMMEDIATELY DESTROYS THE FEVER WHICH (RECURS) EVERY FOURTH DAY.[42]

40. *I.e., unseen by the sādhaka.*

41. *Literally: "to the ends" of the four seas; Skt.: "samudraparyantam".*

42. *The reference is to quartan malaria (Plasmodium malariae) infection.*

He also speaks about (those) other fruits in which the time (of worship) is an essential factor.

BY WORSHIPPING IT AT NIGHT WITH BRILLIANT VERMILION

46. HE EXERTS A GREAT ATTRACTION ON WOMEN EVEN FROM AFAR.

By "it" is meant the *cakra* with the blazing earth in the middle as previously stated.

And he discusses the factor of direction.

WHEN THE GODDESS IS THUS WORSHIPPED IN ALL THE (FOUR) DIRECTIONS AND INTERMEDIATE DIRECTIONS,

47. THEN, DEPENDING ON THE ORDER OF THE DIRECTION EVERYTHING (IN THAT QUARTER) IS IN HIS WORLD DOMINION.

By "thus" is meant at night and with vermilion etc.. By "on the order of direction" is meant according to the various directions "east" etc..
He discusses another *yantra* (which serves) to make citadels etc. totter:

DRAWING ON A BIRCH BARK LEAF WITH YELLOW PIGMENT, ALOE AND SAFFRON,

48. HE SHOULD ADD TO THE MIDDLE OF IT THE CITY, CITADEL, ENTIRE COUNTRY, DISTRICT OR SURROUNDING STATE.

49. HAVING INSCRIBED HIS OWN NAME...

"Drawing" means the *cakra*. The real meaning is that in the middle this *cakra* together with the *vidyā*, one should add one's name and the name of the city etc..
And having done that:

...IF HE BURIES IT IN THE GROUND, OR ELSE WEARS IT ON HIS HAND, OR (AROUND?) THE NECK FROM THE SHOULDER,

50. OR ON HIS CROWN-LOCK, OR GARMENT - (WHERESOEVER IT IS PLACED...),

Then,

OH ILLUSTRIOUS ONE! IT IS THE EXCELLENT *CAKRA* THAT (MAKES) CITADELS TOTTER.

He also mentions another amulet:

51, 52 53 & 54. (IF) TOGETHER WITH THE (BENEFICIARY'S NAME, THIS *CAKRA* IS DRAWN WITH SAFFRON, THE JUICES OF THE ARKA AND WHITE THORN APPLE PLANTS, YELLOW PIGMENT, THE RED RESIN OF LAC AND STRONG MUSK MIXED INTO ONE,
(THEN THE BENEFICIARY) KNOWS NO FEAR OF THIEVES, THE PLANETS, DISEASE, ENEMIES, LIONS, SNAKES, HORSES, OF THOSE MALEVOLENT *YAKṢAS*, DEMONS, HOSTS OF SPIRITS AND *ŚĀKINĪS*, OF SPIDERS ETC., OF THE BURNING SKIN DISEASE, (OR) OF THAT PIMPLY SKIN ERUPTION THAT ARISES FROM COOLING.[43]

Similarly,

...ALSO FROM THE CONSTANT WEARING OF (THE *CAKRA*) THE MALEVOLENT MANTRA OF ANOTHER, TIME, DEATH AND YAMA ETC.

55. ARE FOREVER INCAPABLE OF HARMING A SINGLE HAIR ON HIS HEAD.

He also mentions the use of the *yantra* with a different configuration:

55 & 56. OR ELSE, HE WHO PERFORMS (MEDITATION) FOR SEVEN DAYS ON THE GODDESS IN THE CENTRE OF THE DOUBLE TRIANGLES AND THE NAME ADDED BELOW EMBLAZONED IN YELLOW PIGMENT AND SAFFRON, (HIS) SERVANT BECOMES LIKE A SLAVE.

By "the double triangles" is meant that She is in the six-angled one, there in the middle and not in one of the side angles.

End of commentary on Verse 56.

43. *I.e., smallpox.*

Similarly,

57. OR, DRAWN IN YELLOW SUBSTANCES WITH THE NAME, HE SHOULD PLACE IT IN INDRA'S QUARTER,[44] (WHEREUPON) EVEN THE KNOWER OF ALL THINGS AT ONCE BECOMES SPEECHLESS.

The meaning is that "he should place" the Goddess who is inside the six angles under the name of the person who (so) "becomes".

End of commentary on Verse 57.

Also,

58. HAVING ADDED THE NAME AS BEFORE WITH INDIGO JUICE (AND) BURNT IT IN FIRE (WHILST) FACING IN A SOUTHERLY DIRECTION,
ONE IMMEDIATELY CAUSES DEATH.

"The name" of whomsoever. Having burnt means the *yantra*.

Similarly,

59. SMEARED WITH THE DUNG OF BUFFALO AND HORSE AND THE URINE OF THE COW,
AND THROWN INTO SOUR GRUEL WHERE IT IS LEFT,
THE PERSON IS HATED BY EVERYONE.

The meaning of the verse is that, as before, the *cakra* is inscribed with the person's name in buffalo and horse dung mixed with cow's urine and is thrown into the middle of sour gruel, (whereupon) he will be hated by everyone.

End of commentary on Verse 59.

44. *I.e., in the east.*

Similarly,

60. THE NAME ADDED WITH YELLOW PIGMENT TO THE MIDDLE OF A CROW'S FEATHER (AND) SUSPENDED IN AIR (PRODUCES THE PERSON'S) UTTER RUINATION.

By "added" is meant below the Goddess in the middle of the six angles. Having put the "name" of the person in the middle, he is utterly ruined.

End of commentary on Verse 60.

Similarly,

61. OH GODDESS! (HE WHO) WEARS IT DRAWN IN THE FLUIDS OF MILK, LAC, YELLOW PIGMENT AND INDIGO BRINGS THE FOUR *VARṆAS* INTO SUBJECTION.

By "milk" and "having written" is meant in the way previously spoken about. (The *sādhaka*) should wear the *cakra* on his arm etc.. By writing it in milk he brings the Brāhmaṇas into subjection, and by writing in Indigo juice - the Śūdras.

End of commentary on Verse 61.

Also,

62. WHEN HE CASTS THIS AS PRESCRIBED INTO THE WATER, THERE IS NO DOUBT THAT (HE OBTAINS) UNEQUALLED GOOD FORTUNE FROM THE DRINKING AND BATHING.

By "this" is meant the *cakra* previously discussed. By "prescribed" is meant by writing one's self in milk.[45] "He" refers to (anyone) of the four classes. By "drinking and bathing" means of the water in the middle of which the *cakra* has been cast.

End of commentary on Verse 62.

45. *The Brāhmaṇa writes his own name in milk and casts the cakra into the water; the Kṣatriya writes his name in red lac and likewise casts the cakra into the water etc..*

Similarly,

63. BY THINKING FOR SEVEN DAYS ON A BEAUTIFUL WOMAN (OR A CITY) AS ALL ABLAZE IN THE MIDDLE OF IT, HE WILL SURELY UPSET HER (COMPOSURE).

Now he gives some special forms of worship:

64 & 65. IF THE MAN WHOSE SOUL IS WEIGHED DOWN[46] BY A GRIEVOUS SIN DOES *PŪJĀ* WITH SHOOTS OF ŚAMĪ, DŪRVA AND SPRIGS OF AŚVATTHA (OR ELSE ARKA), HE DESTROYS IN A MONTH THE IMPURITY PRODUCED IN SEVEN LIVES.

By "does *pūjā*" is meant to this *cakra*.

Also,

WHEN HE WORSHIPS THIS *CAKRA* DRAWN IN A YELLOW COLOUR,

66. WHILST FACING IN AN EASTERLY DIRECTION, HE CONFOUNDS[47] ALL DISPUTANTS.

Also,

66 & 67. WHEN HE DOES *PŪJĀ* (TO THE *CAKRA*) DRAWN IN VERMILION AND POLLEN WHILST FACING IN A NORTHERLY DIRECTION, THEN THE WORLD FOREVER COMES UNDER HIS DOMINION. (WHEN) HE DOES *PŪJĀ* TO THE *CAKRA* DRAWN IN RED CHALK WHILST FACING IN A WESTERLY DIRECTION,

He describes what comes of it thus:

68. HE BECOMES ONE WHO ATTRACTS, DOMINATES AND EXCITES WOMEN.

46. *Literally: "bound or joined to".*

47. *Literally: "arrests, stops" etc..*

Similarly,

> WHEN HE DOES *PŪJĀ* (TO IT) IN A BLACK COLOUR WHILST FACING IN A SOUTHERLY DIRECTION,
>
> 69. (THEN) THE DESTRUCTION OF THE MANTRAS OF WHOEVER'S NAME (IS WRITTEN) INVARIABLY OCCURS.

Also,

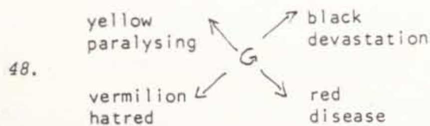
> SIMILARLY WORSHIPPED IN THE INTERMEDIATE QUARTERS, OH GREAT LADY!,
>
> 70. IT PRODUCES PARALYSING (EFFECTS), HATRED, DISEASE AND THE DEVASTATION OF ENEMIES.

By "similarly" is meant that depending on what one wants to do, it begins in a counter-clockwise motion with the yellow colour etc.. Consequently, the yellow coloured on in the Lord's corner has the effect of paralysing, as the black one in the (corner) of Agni results in the ruination of one's enemies.[48]

He discusses the difference in its effects resulting from the difference in receiving (mediums):

> WRITTEN IN YELLOW PIGMENT (AND PUT) INTO MILK GRANTS DOMINION.
>
> 71. JUST AS CAST INTO COW'S URINE RUINS ONE'S ENEMIES. THE *CAKRA* IN OIL PRODUCES UTTER HATRED,
>
> 72. (WHILST) PLACED IN A BURNING FIRE IT DESTROYS EVERY FOE

He also discusses the particular *pūjās* determined by time and place:

48. 

> OR ELSE, OH QUEEN OF THE GODS!, AT A DESERTED CROSSROADS
>
> (OR NEAR IT), WERE HE TO MAKE A SPLENDID *CAKRA* WITH VERMILION,
> HE SHOULD PLACE THEREON THE ALPHABET FROM "A" TO "KṢA" BEGINNING ALL AROUND THE OUTSIDE AND ENDING[49] IN THE MIDDLE, OH GREAT LADY!

Such is that *cakra* that:

> 74 & 75. THE *SĀDHAKA* WHO DOES *PŪJĀ* TO IT AT NIGHT ACCORDING TO THE *KULA* RITUAL, AT ONCE BECOMES A LIBERATED ONE,[50] OH GREAT LADY!

By "according to the *kula* ritual" is meant by meditation on the supreme non-duality. Since "other than by recourse to oneness with the mantra deity (consisting of non-dual supreme consciousness) in the *sādhaka's* own self, nothing is achieved", so it is all this in its entirety that is referred to here.

Moreover, what has been said by others on this subject, that: "Whatever outward action there is, it is not interiorised without knowledge"; "A deed performed which is based on an inner disposition[51] bears outward fruit" (and), "The statement here that the worship of the goddesses should be done with those things declared to be *kula* (wine, meat etc.) together with continuous (repetition) of the mantra is out of place after devoting so much attention to the inner state", is (all) irrelevant despite the (apparent) inconsistency with the declared objective[52] since it is covered by the

49. *Literally: "as far as"; Skt.: "yāvat".*

50. *"Khecara" or "khecaratvam" can connote both the idea of liberation and the magical ability to fly through the air. Gonda combines both ideas when he says. "Emancipation (mokṣa) is regarded not as immunity from death, but as the development of powers brought about by self-realization." (Medieval Religious Literature, p. 160.)*

51. *The Sanskrit word used here (as below) is "lakṣa" meaning "token, sign etc.".*

52. *The "declared purpose" (pratijñātārtha) may refer to the goal of liberation which is essentially an inner psychic state*

phrase "who does *pūjā*". For in our doctrinal school, worship is with these very materials, and this intention extends even to the concern with the inner disposition. It is not fitting to forget this. Let us drop the subject.[53]

Also,

SIMILARLY PERFORMING *PŪJĀ* ALL ALONE ON A MOUNTAIN,

76. HE AT ONCE UNDOUBTEDLY OBTAINS ETERNAL YOUTH AND IMMORTALITY.

By "similarly" is implied everything that has been mentioned before.

76, 77 OR ELSE, QUEEN OF THE GODS!, IF, AS BEFORE, THE *SĀDHAKA*
78 & 79. PERFORMS *PŪJĀ* AT NIGHT IN A STEADY FRAME OF MIND, IN A GRAVEYARD OR ON THE DAY OF THE GREAT SPIRITS,[54]
THEN WHATEVER BE THE NUMBER OF *SIDDHIS* THAT EXIST IN THE THREE WORLDS,
THE EXCELLENT *SĀDHAKA* IMMEDIATELY ATTAINS THEM ALL -
THE *PĀDUKĀ*,[55] THE SWORD,[56] THE *VETĀLA*,[57] THE *SIDDHA*,[58]
THE *SIDDHI* OF RAW FLESH,[59] THE *MANAḤŚILĀ*,[60]

53. *Jayaratha seems to be suggesting that although the mental attitude is of paramount importance in obtaining results, never-the less the use of physical instruments of worship is not inconsistent with the aims of this doctrinal school, because one ought to perform pūjā and the pūjā invariably includes the usual materials prescribed in kula rituals, "mental concentration" not withstanding.*

54. *I.e., the fourteenth day of the dark fortnight.*

55. *A stick is empowered with a vetāla and is then sent off through the air to destroy its victim. See KCT VI:22-27.*

56. *The sword of the sādhaka possessing this siddhi is able to fly through the air and destroy an enemy.*

57. *The Vetāla siddhi gives one the power to command the spirit of a corpse. See KCT VI:19-20.*

58. *The Siddha siddhi is of unknown description.*

59. *The "Raw flesh siddhi" is also of unknown description.*

60. *The Red arsenic siddhi? Possibly a siddhi involving the trans-mutation of base metals into gold.*

THE *AÑJANA*,[61] THE APERTURE,[62] SLAVE,[63] AND *YAKṢIṆĪ*,[64] (*SIDDHIS*).

By "immediately" is meant without delay. When the (wealth of *siddhis*) is attained, can there be any excess in their variety?[65] It is a blessing.

Here ends the second chapter in the commentary composed by Śrīmad Rājānaka Jayaratha on the Śrīvāmakeśvarīmatam.

61. *The "Añjana" or ointment siddhi results from the application of a certain mixture around the eyes described in the Kulacūḍāmaṇi Tantra (VI: 39-40) as made from the ground bone of a cat mixed with musk, aloe and sandal. The effect of the siddhi is to make the sādhaka invisible?*

62. *The possessor of this siddhi is able to contract himself into a minute size that is capable of passing through the smallest hole. See KCT VI:44.*

63. *The sādhaka is empowered to make others his slaves.*

64. *The sādhaka has the power of attracting yakṣiṇīs who are presumably at his command.*

65. *A purely rhetorical question as one can never have enough of siddhis.*

Third Chapter

"When forming the *yoni mudrā*..." (2:13)

"The Blessed Lady speaks" in pursuit of what (this) chapter is connected with: "How are these (*mudrās*) made?" What does She say?

> 1. OH MY LORD! THE *MUDRĀS* OF TRIPURĀ THAT HAVE BEEN ALLUDED TO HAVE NOT BEEN FULLY REVEALED.[1]
> TELL (ME) ABOUT HOW THEY ARE MADE, OH ŚAṄKARA!

Desirous of putting an end to the Goddess' uncertainty "the Lord speaks about" what (She) wishes (to know):

> 2. LISTEN, GODDESS!, I WILL TELL YOU ABOUT THE *MUDRĀS* THAT BESTOW ALL BENEFITS AND *SIDDHIS*.
> AS A RESULT OF MAKING THEM, TRIPURĀ BECOMES FAVOURABLY DISPOSED.

In that connection (has been said):

> "of perturbation, of putting to flight, of attraction..." (1:164)

And here (although not clearly referred to) is:

> "Whilst thinking on the Mahātripuramudrā by means of the invocation *vidyā*,..." (1:132)

Because of the prior necessity of invoking the one alluded to by those words, He discusses the first one - the Three-part *mudrā*[2] which is the leading one of the series to come into effect:

1. *See Chapter I Verses 164 and 168.*
2. *The Trikhaṇḍa mudrā*

> 3. WITH THE HANDS TURNED[3] INTO A STRAIGHT POSITION, ONE SHOULD MAKE THE THUMBS PARALLEL.
> THE TWO RING FINGERS ARE ON THE INSIDE (AND) THE INDEX FINGERS ARE BENT CROOKED.

> 4. OH GREAT QUEEN! ONE SHOULD JOIN THE LITTLE FINGERS TOGETHER IN THEIR SAME PLACE.
> IN THE RITE OF INVOKING TRIPURĀ THIS IS THE GREAT THREE-PART *MUDRĀ*.

By "with the hands turned" means having placed them in the *añjali* position.[4] The two ring fingers are joined together on the inside (and) placed in the swastika position.[5] By "one should join" is meant in parallel (fashion). So, it is obvious that the unaltered middle fingers stay in their same place.

End of commentary on Verse 4.

He now describes the nine (*mudrās*) beginning with "the perturber":

> 5. WITH THE MIDDLE FINGERS IN THE CENTRAL POSITION; THE TWO LITTLE FINGERS HELD DOWN BY THE THUMBS; INDEX FINGERS MADE (TO LOOK) ROD-LIKE (AND) THE MIDDLE FINGER ON TOP OF THE RING FINGERS,

> 6. THIS IS THE FIRST *MUDRĀ* THAT PERTURBS EVERYTHING.[6]

It means that the little and ring fingers should be in swastika form. The "thumbs" are meant to be in a straight position.[7]

3. *I.e., turned "upwards".*
4. *This position has the hands placed side by side.*
5. *The swastika position has the fingers interlocked.*
6. *I.e., the Sarvasaṁkṣobhakāriṇī mudrā.*
7. *Right little finger interlocks with left ring finger and left little finger with right ring finger. The middle fingers go on top of the ring fingers. (In the process the ring fingers are obliged to bed. See following Verses 6 and 7.) The index fingers project like staves. The thumbs are straight, but press upon the little fingers.*

6 & 7. OH SUPREME LADY! WHEN THE TWO MIDDLE FINGERS OF THIS *MUDRĀ* HAVE BEEN STRAIGHTENED,
IT IS CALLED THE *MUDRĀ* THAT PUTS ALL TO FLIGHT.[8]

By "straightened" is meant the two that were previously crooked (otherwise), how can the little finger be on the inside? It is implied that the other (fingers) are in the previous position.

7 & 8. IN THE MIDDLE THE SAME LITTLE AND RING FINGERS WITH THE INDEX AND MIDDLE FINGERS IN THE FORM OF GOADS IS THE ONE WHICH ATTRACTS, OH SUPREME LADY!,
(CALLED) THE *MUDRĀ* WHICH ATTRACTS THE THREE WORLDS.[9]

By "same" is meant in the swastika formation as before. "In the middle" means having placed there.

End of commentary on Verse 8.

9. MAKING THE OPEN HANDS WITH THE INDEX FINGERS IN THE FORM OF GOADS (AND) IN THE MIDDLE UNDERNEATH IN INVERTED ORDER,

10. OH GODDESS!, ARE THE LITTLE AND RING ETC. FINGERS JOINED CLOSE TOGETHER IN THIS ORDER WITH THE THUMBS IN THE FOREMOST PART.

11. OH SUPREME LADY! THIS *MUDRĀ* IS CALLED THE ONE THAT TAKES POSSESSION OF ALL.[10]

"Making" is to be connected (syntactically) elsewhere also. By "in inverted order" is meant in the swastika form. By "in this order" is meant in accord with the underneath swastika formation. The word "etcetera" means in the (same) manner (and) "the thumbs" are visible as before.[11]

8. *I.e., the Sarvavidrāviṇī mudrā.*

9. *I.e., the Trailokyākarṣakāriṇī mudrā.*

10. *I.e., the Sarvāveśakarī mudrā.*

11. *The little fingers are effectively enclosed by the ring, middle and thumb fingers.*

PUTTING THE HANDS FACE TO FACE[12] THE LITTLE FINGERS ARE IN THE MIDDLE WITH THE MIDDLE FINGERS;

12. THE RING FINGERS STRAIGHT OUT (AND) WITH THEM ON THE OUTSIDE THE TWO INDEX FINGERS;
THE MIDDLE FINGERS PLACED ON THE NAILS (OF) THE THUMBS WHICH ARE IN THE FORM OF RODS

13. IS NAMED THE *MUDRĀ* THAT EXCITES TO MADNESS[13] WHICH IS THE MOISTENER OF ALL YOUNG WOMEN.[14]

"Putting" is to be connected (syntactically) in other places also.[15] In "in the middle with the middle fingers", the word middle - signifying centre - results in their contact with the nails of the thumbs which are slightly bent. The "little fingers" are the small fingers (and) the two index fingers are meant to be straight.[16]

WITH THIS (*MUDRĀ*) AND THE PAIR OF RING FINGERS TURNED DOWN INTO THE SHAPE OF A GOAD,

14. IN THIS (SAME) ORDER ONE SHOULD ALSO DISPOSE THE INDEX FINGERS,
THIS IS THE *VIDYĀ*[17] CALLED THE GREAT GOAD[18] WHICH FULFILLS ALL PURPOSES AND DESIRES.

12. *The hands are to be kept face to face but do not actually intertwine as in some of the mudrās.*

13. *I.e., the Unmādinī mudrā.*

14. *A sexual allusion.*

15. *The participle "putting" is included in the directions for all the fingers.*

16. *The middle fingers contact the thumbnails in the palms or centre of the hands.*

17. *I.e., mudrā.*

18. *I.e., the Mahāṅkuśa mudrā.*

By "down" is meant downward facing, for prior to that it was upward facing due to being straight out. Hence it is said to be in the form of a goad. By "in this (same) order" is meant essentially in the form of a downward facing goad. Thus all the six fingers have a goad shape.[19]

End of commentary on Verse 14.

> 15. OH GREAT GODDESS! PUTTING THE LEFT ARM IN THE PLACE OF THE RIGHT AND THE RIGHT IN THE PLACE OF THE LEFT; WITH THE HANDS TURNED ROUND,
>
> 16. IN THIS WAY JOINING THE LITTLE AND RING FINGERS AND ABOVE THEM ALL[20] THE MIDDLE FINGERS PRESSED UPON BY THE INDEX FINGERS, OH GODDESS,
>
> 17. GREAT QUEEN AND BELOVED ONE!, IS THE BEST *MUDRĀ* OF ALL NAMED LIBERATION.[21]
> (ONE SHOULD PUT THE TWO THUMBS OUT STRAIGHT ALSO.)

"Left" is left. With respect to the attitude of the body the "hands" are "turned round"[22] (and) there is a joining together. Unless that is done, such a formation cannot be easily done. The hands have their fingers intertwining backwards. "Turning round" means in the form of the swastika.[23] "In this manner" means to say with this swastika character. By "and above them all" is meant having joined them at this place, i.e. brought them together. In "out straight also" the word "also" indicates that the index and middle fingers are also straight.

End of commentary on Verse 17.

19. *I.e., the index, ring and little fingers of each hand curve inwards. The middle fingers rest on the thumbnails as in the previous* *mudrā*.

20. *I.e., these pairs of fingers project above all the others.*

21. *I.e., the* *Khecharī mudrā*.

22. *In normal use, the back of the hand faces outwards. In this* *mudrā* *it is the palm of the hand which faces outwards.*

23. *I.e., crossed.*

The Lord indicates the superiority of this (*mudrā*):

> 18. OH GREAT GODDESS! NO SOONER MADE (THE *MUDRĀ*) GRANTS ALL RADIANCE.
> BY MEANS OF THIS INTERTWINING, OH GODDESS, THE EXCELLENT *SĀDHAKA* IS SEEN
>
> 19. TO RESEMBLE A BURNING FIRE AMIDST THE ENTIRE HOSTS OF *YOGINĪS*.

Moreover,

> 19 & 20. OH GREAT LADY! THIS (*MUDRĀ*) IS MEDITATED UPON WITH THE HOSTS AND MULTITUDES OF *ŚĀKINĪS, ḌĀKINĪS, RĀKINĪS, LĀKINĪS, KĀKINĪS* AND *HĀKINĪS*.[24]

And then,

> THE RESULT OF THIS (INTIMATE) KNOWLEDGE (OF THEM) IS THAT HE BECOMES THE BELOVED OF THE *YOGINĪS*.

So "as a result of being a meditator with his entire nature on the *śākinīs* etc." I have given the conventional listing of them so that even such a knowing *sādhaka* gains (their) affection.

End of commentary on Verse 20.

Then He says:

> 21. HENCE EVERYONE CALLS IT THE *MUDRĀ* OF CONVENTIONAL USAGE.[25]

It is difficult to prove that this is the same *mudrā* of Conventional Usage that is described in the Tantra Rāja. For (the *mudrā* in the Tantra Rāja) consumes the fifty *siddhis*. And besides, we reject the

24. *These are the deities of the six Kuṇḍalinī cakras. Mūlādhāra = Śākinī; Svādhiṣṭhāna = Ḍākinī; Maṇipūra = Rākinī; Anāhata = Lākinī; Viśuddha = Kākinī and Ājñā = Hākinī.*

25. *I.e., the* *Samaya mudrā*.

connections between the *mudrās* and *siddhis*. Enough of this discussion!

Indeed, due to its rather important nature, is there, or is there not any rule for the making (of it)? (To this) He says:

> WHETHER ONE BE PIOUS OR IMPIOUS, IN A PURE OR DEFILED PLACE,
>
> 22. STANDING OR SITTING, WALKING ABOUT OR STATIONARY, PURE OR IMPURE IN ONE'S EATING HABITS AND IN THE ACT OF ENJOYING SEXUAL INTERCOURSE

It is implied that one should make (the *mudrā*).[26]

End of commentary on Verse 22.

He also mentions another version of this (*mudrā*):

> 23. HAVING ASSUMED THE EARTHLY POSTURE, ONE IMMEDIATELY ATTAINS TO THE STATE OF LIBERATION[27] BY TURNING ROUND IN THE REGULAR MANNER THE MIDDLE FINGERS OF (THIS) *MUDRĀ*.

By "turning round in the regular manner" is meant that (the middle fingers) are in the swastika form like the little and ring fingers. As for the "earthly posture", it is said that:

> "The *āsana* described as the hero has the left foot (leg) doubled up in a fallen position[28] (and) the right leg in an upright position with the soles of the feet together."[29]

26. *I.e., there are no rules to govern the circumstances in which this mudrā may be made.*

27. *See footnote 50 in Chapter II.*

28. *Sanskrit: "patitam".*

29. *Bhāratiya Saṃskṛti Koś, Ed. Mahadev Sastri Joshi, Vol. IX (Pune: 1976).*

The meaning is that by *vīra* "earthly" is intended.[30] There are people that not even knowing the mere names of the inward and outward breaths, explain "earthly posture" by "smell of intoxication",[31] (thereby) perceiving subtleties as well as the grossly (obvious) when the reference is merely concerned with instructions on a bodily position. As the question of *vīra* applies equally to all the (*mudrās*) what is the use of thus mentioning it at this point? It is a bee in the bonnet of some highminded people![32] Of what use can such deception and verbiage be? And, it is not correct to say that the particular positions (of the *mudrās* correspond) to the forms of the *śaktis* Raudrī etc.. That is the gist of a remark made earlier.[33]

Again in the Śrīrasamahodadhi:

> "The two breaths - the *prāṇa* and the *apāna* - are checked and held.
> There in the middle where the existent-non-existent state of supreme reality arises, one should place one's thought.
> This supreme *mudrā* of Liberation and others with (their) hand positions are found in all the *śāstras*."[34]

30. *Literally: "said"; Skt.: "ucyate".*

31. *"Smell of intoxication" is a reference to the Mūlādhāra cakra whose element is earth associated with the sense of smell.*

32. *Literally: "That is in the mind of some great-souled people!"*

33. *It is not clear where the remark has been made. The commentary on the expression "pārthiva sthānaka" involves the refutation of interpretations by other commentators. Jayaratha seems to approve the explanation of "pārthiva sthānaka" as the vīrāsana posture, but he does not agree that it refers to the "mattagandhaka" (or the Mūlādhāra cakra). He says that as the Vīrāsana posture applies equally to all the mudrās, there is no need at this point to enquire into the esoteric interpretations of "vīrya". The phrase is merely intended to refer to a position of the body.*

34. *In Kashmir Saivism (and indeed in most yogic schools), man's perception of reality is thought to be regulated by the breat To attain supreme reality, the mind must concentrate itself into the fleeting interval between two breaths in which pure, undifferentiated consciousness is momentarily revealed. This particular exercise is also called Khecarī mudrā. In fact, the expression "Khecarī mudrā" may refer to various practices, the most well-known of which is the retraction of the tongue towards the palate as described in the Haṭha Yoga Pradīpikā.*

And so on. The greatness mentioned in various *śāstras* of this particular *Khecarī mudrā* (which vivifies all the *mudrās*) has been discussed. What others (have to say) is out of place, useless and contrived.[35] Enough of this discussion!

End of commentary on Verse 23.

24. OH BELOVED! TURNING THE TWO HANDS ROUND SO THAT THEY ARE DISTINCTLY VISIBLE[36] IN HALF-MOON SHAPES,
ONE SHOULD MAKE ADJACENT PAIRS OF THE THUMBS AND INDEX FINGERS.

25. THE MIDDLE FINGERS ARE KEPT SEPARATE AND PRESSED UPON FROM BELOW BY THE LITTLE FINGERS.
AND THE BENT RING FINGERS ARE JOINED TOGETHER BELOW THEM ALL.

26. THIS IS THE *BĪJA MUDRĀ* WHICH SOON ACTIVATES ALL THE *SIDDHIS*.

It means that the little and middle fingers are bound into a swastika. By "below them all" is meant of the four which are in pairs - the index finger etc.. The position of these two (ring fingers) is deep inside as it were.

THE TWO MIDDLE FINGERS BENT WITH THE INDEX FINGERS ON TOP;

27. (AND) THE RING FINGERS AS WELL AS THE LITTLE FINGERS IN THE MIDDLE;
ALL JOINED TOGETHER IN ONE PLACE AND PRESSED DOWN UPON BY THE THUMBS

28. IS THE PRIME *MUDRĀ* CALLED THE *YONI MUDRĀ*.

35. *Literally: "tortured or forced"; Skt.: "kliṣṭam".*

36. *In the previous mudrā the hands were reversed and necessarily close together. Now the hands are turned back to their usual positions and clearly separated from one another.*

"Bent" means (bent) a little. It is obvious that the index fingers are a little bent also, otherwise how can they get on top of the middle fingers? The "ring fingers" are (in the middle) with the two that curve downwards.[37] The "little fingers" are bound into a swastika.[38] By "in one place" is meant pressed close together. "Prime" means the chief one.

He discusses what is the favourable time for employing the *mudrās:*

28. OH GREAT LADY! THESE *MUDRĀS* OF TRIPURĀ WHICH I HAVE SPOKEN ABOUT

29. ARE TO BE USED IN DUE ORDER AT THE TIME OF *PŪJĀ*.

By "in due order" is meant at the invocation, worship and dismissal (of the deity).

As they say:

It is auspicious that "*mudrā* should be shown three times in the rite that takes place at dawn, noon and sunset."

Blessings to all!

Here ends the third chapter in the commentary composed by Śrīmad Rājānaka Jayaratha on the Śrīvāmakeśvarīmatam.

37. *I.e., with the curving middle and index fingers.*

38. *They are bound into a swastika with the ring fingers. This mudrā forms a distinct hole.*

Fourth Chapter

(Since) "without immersion in the knowledge of the non-duality of supreme consciousness, there can be no (fruitful) *pūjā*, repetition of the mantra, or *mudrā* etc.", the "Blessed Goddess speaks" announcing the connecting (theme) of the chapter. What does She say?

1 & 2. OH SUPREME LORD AND BLESSED ONE! THE EXCELLENT KNOWLEDGE ABOUT THE *MUDRĀS* HAS BEEN RELATED IN FULL.
NOW TELL (ME) ABOUT THAT RITUAL PRACTICE[1] OF THE GREAT GODDESS TO DO WITH INDIVIDUAL LETTERS THAT IS ABIDING, ARISING AND DISSOLVING;
THAT IS POTENT BECAUSE OF ITS GREAT KNOWLEDGE; PERVASIVE AND WITH GROSS AND SUBTLE CORRESPONDENCES IN THE BODY.

"Knowledge" is mentioned because of the priority of knowledge for the (making of the *mudrās*).[2] "Abiding, arising and dissolving" stand for creation, maintenance and destruction. In other words, it means: Whence? From what place does it arise? and Where is it dissolved?

End of commentary on Verse 2.

Wishing to give a (satisfactory) reply, this is what the "Lord Bhairava says". Because of its importance, He begins at first by describing the nature of knowledge [setting aside the sequence of (other) mentions[3]]

3. OH GODDESS! HEAR OF THAT GREAT KNOWLEDGE WHICH IS SUPREME AND SURPASSES ALL KNOWLEDGE!
BY MERELY PUTTING IT INTO PRACTICE ONE IS NO LONGER SUBMERGED IN THE OCEAN OF EXISTENCE.

1. *Ritual practice or "sādhana" has the general meaning of a practice which effects a goal. In this context, it is a ritual practice of worship and the varying sādhanas are aimed at producing varying spiritual effects.*

2. *I.e., although "mudrās" are actions, prior knowledge about how to make them is necessary.*

3. *I.e., ignoring for the time being the body correspondences etc., the Lord begins by dealing with first things first.*

"Supreme" means complete, hence great and unsurpassed. It is that knowledge of the joyful union of both Śakti and the possessor of Śakti which is the best because it reveals everything: manifestations and the Śiva, Śakti and human (kinds) of knowledge.[4] Such are its qualities, (and) because of the Goddess' abundant skill in questioning, (the Lord says) "Hear Oh Shining One!", i.e. reflect carefully because from reflection alone the entire unpublicized delusion that all things have a separate identity is put to rest.

End of commentary on Verse 3.

On this, He says:

4. OH BELOVED! TRIPURĀ IS THE SUPREME *ŚAKTI* - THE FIRST BORN FROM THE FIRST.
SHE IS THE MOTHER IN WHOM THE THREE WORLDS ORIGINATE WITH THEIR GROSS AND SUBTLE COMPONENTS.

5. THE WHOLE MULTITUDE OF SWALLOWED-UP *TATTVAS* ARE HER ESSENCE.

"From the first" because (in the way that has been mentioned) of Her inhering union with Him - the Supreme Śiva, the *Ādisiddha*[5] who is a condensed mass of consciousness and bliss. She is "supreme" having

4. *All manifestations and the knowledge relevant to them can be summarized under three categories: Śiva, Śakti and nara. The nara category includes the tattvas from 1-31; Śakti includes the tattvas 32-34 (i.e. Śuddha vidyā, Īśvara and Sadāśiva) and the Śiva category includes the tattvas 35 & 36 (Śakti and Śiva).*

The Sanskrit term used here for "manifestations" is ābhāsa which is also a technical term in Kashmir Śaivism which means "all that can be said to exist in any way and with regard to which the use of language is possible, be it the subject, the object, the means of knowledge or the knowledge itself." (Pandey, Abhinavagupta, p. 320.) The term embraces all phenomena, concepts and imaginings.

5. *Ādisiddha means "perfected from the beginning", i.e. the self-evident or self-existent one.*

a nature that is undivided by all the multitudes of *śaktis*.[6] She is without a name because She does not tolerate any definite designation.[7] She is "first" because She is self-existent. Therefore because She does not evince the other determinants,[8] She is the shining forth of all the swallowed-up *tattvas* and *kalanās*.[9] She consists of the splendour of supreme I-ness and is the essence of *Vimarśa*. Strictly one, She is the absolute reality capable of (producing) the various manifestations and myriad phenomena. Due to her very own greatness and the desire to display Herself outwardly, the "Śakti" has the nature of Icchā, Jñāna and Kriyā in the supreme state. In the subtle state She is characterised by Vāmā, Jyeṣṭhā and Raudrī, and in the gross state She is differentiated into Brahmā, Viṣṇu and Śiva.[10] In keeping with the meaning (of the name), She is Tripurā of the three strongholds (in the way that has been mentioned[11]) and of those states that are filled with creation, maintenance and destruction. By "the three worlds" is meant (the states) that have the nature of transcendence,

6. *"Śaktis" are female potencies that are expressions of her supreme power, but they are not her constituent parts in the sense that She is their sum. She is One in and beyond the many.*

7. *I.e., the Goddess has innumerable names, but no one of them is the exhaustive expression of her infinite nature.*

8. *"Upādhi" in Sanskrit.*

9. *The Goddess is able to vomit forth the universe which is swallowed up within Herself for the very reason that She is indefinable and without attributes. The finite can only manifest from what is not-finite.*
The Absolute consists of both Prakāśa and Vimarśa (prakāśa-vimarśamaya) - the self-luminous and the self-conscious. As they are inseparable there is no question of the superiority of one over the other. However, in the act of manifesting, the Vimarśa aspect is to the fore as it represents the power which gives rise to self-consciousness, will, knowledge and action.
The "tattvas" are the thirty-six principles of creation in Kashmir Śaivism.
The "kalanās" are attributes or qualities.

10. *These sets of three are fundamentally involved in the threefold aspects of existence - creation, maintenance and destruction.*

11. *I.e., in Verse 4 which relates to this section of commentary.*

of non-existence and existence.[12] In their origination, i.e. manifestation, She is the mother, i.e. the begetter and She is therefore referred to by the expression "Ambikā". "Born" means spontaneously arisen because that is her actual nature.
Suspecting that one might say: "What is the use of postulating this particular kind (of Śakti) when creation is produced by ignorance and there exists the one, supreme, quiescent *brahman*?",[13] the Lord says:

> 5. INDEED, IN THE EVOLVED STATE OF HERSELF, THERE IS NO OTHER TO BE SOUGHT.

"*Tu*" has the sense of "indeed". It means that in "Her", i.e. in Śakti as existing, there is certainly no "other one to be wished for", i.e. desired for the essential preserving and fulfilling.[14] Not even the supreme *brahman* can accomplish such (things). This is the meaning.
In this matter, there is no difference of opinion about the fact that "pure *Prakāśa*" is reality and it is a universal rule that it is accompanied by *Vimarśa*. For otherwise, even in the manifestation of the variety of entities, (*Prakāśa*) cannot be differentiated from the inert, - crystals etc..[15] As has been said:

"One knows that the essence of a manifestation is *Vimarśa*,

12. *According to Āgamic tradition there are three states of being: Bhāva - the mundane existence up to Māyā; Abhāva - non-existence or the "pure world" above Māyā; and Atibhāva - the state of Śiva-Śakti which transcends all.*

13. *The reference here is to some of those other philosophical schools which use the concepts "bāhyārtha", "vāsanās and "avidyā" as causes in explaining the creative process.*
In Kashmir Śaivism, the creative process is the inherent activity of the Supreme Being.

14. *I.e., She performs all the functions necessary for maintaining and producing creation.*

15. *The meaning is that Prakāśa without Vimarśa forms no more than the passive substance of creation. It is Vimarśa which vivifies and activates beings differentiating them from mere inert things like crystals etc..*

otherwise, even *Prakāśa* tinged by substance is like inert crystal."[16] (Ī. Pra. 1:5:11)

It (*Vimarśa*) has no superiority over (*Prakāśa*), rather, in the process of manifestation, the inadvertent activity[17] of the other (*Vimarśa*) has *Prakāśa* pertaining to it; it is its very own essence. Without regard to "external objects", "*vāsanās*" or *avidyā*, it is said that it is absolute autonomy[18] actually capable (of producing) the myriad display of diverse manifestations as a result of which this whole universe comes into effect.

"(If), differentiated because of ignorance and so on, (then) the (idea of the) 'sole *brahman*' is forsaken; (if) no differentation exists, (then) there is 'the *brahman* only' which precludes (the existence) of the universe." (In fact), "everything is *brahman*" whose nature is nothing but this sort of absolute autonomy.[19]

End of commentary on Verse 5.

As there can be no movement without Śakti, (the Lord) says:

6. DEVOID OF ŚAKTI THE SUPREME BEING IS INCAPABLE OF ANY ACCOMPLISHMENT.

Therefore, the Śakti is certainly to be desired and He says:

UNITED WITH ŚAKTI, OH SUPREME LADY!, HE (THEN) BECOMES EFFICACIOUS.

16. *The passive nature of Prakāśa is emphasized by the simile of the crystal which merely reflects (is "tinged" by - Skt.: "uparakta") its surroundings.*

17. *Sanskrit: "upayoga" - employment, use etc..*

18. *The expression "svātantrya" is a key concept in the philosophy of Kashmir Śaivism. It refers to the absolute autonomous power of the Supreme Being to manifest outwards what lies within the Absolute. (Pandey, Abhinavagupta, p. 328.)*

19. *Jayaratha is criticizing the Vedantist and Buddhist schools that need to postulate avidyā or māyā in order to explain the appearance of the universe. Without these postulates, the brahman is in a state of undifferentiated unity in which the universe does not exist. Jayaratha says that absolute autonomy (as Śakti) is intrinsic to the brahman so there is no contradiction involved as with the schools that say that māyā etc. does not pertain to the brahman.*

"Then" is to be supplied. (The one who) "becomes" is the Supreme Being *Prakāśa*.

End of commentary on Verse 6.

Moreover,

7. OH ŚIVĀ! WITHOUT ŚAKTI, NAME AND FORM[20] ARE NOT TO BE FOUND IN THAT WHICH IS SUBTLE.

By "in that which is subtle" is meant in that which is unknowable because of its luminescence. For that which is self-luminous is the Supreme which is the inherently resplendent *Prakāśa*. Because of the self-luminescence, He is also never able to effect the revelation of something other.[21] No knowledge of (*Prakāśa*) is to be found relating to conceptual "name" and conceptless "form",[22] and it means that because of its unique *pramātṛ*[23] nature, (*Prakāśa*) cannot proceed to a state of objectivity. As *Prakāśa* is unknowable it cannot be connected with meditation and instruction etc., so enough of the pompous scriptures[24] which say that "the *Ātman* is to be known meditated upon and pondered over". (Either) one should remain silen or the *śākta* nature should be resorted to. Since in reality even though He is the one essence of supreme *pramātṛ*, out of his very own autonomous will, He causes his own nature [without forsaking that (*prakāśa*) form] to attain to the state of objectivity for the sake of instruction (about the supreme truth), as a result of which all

20. *The primary meaning of dhāman is dwelling-place, house etc., but the context suggests that "manner, mode or form" is intended.*

21. *Prakāśa without Vimarśa is inactive. He is the state of pure light or radiance that does not act but is.*

22. *"Name" or language makes contact with the mind and evokes concepts. "Form" makes contact with the senses and its primary function is to evoke perceptions. Perceptions do not necessarily call forth concepts.*

23. *See Chapter I footnote 46 and the "Introd. to the Philo. of the Texts".*

24. *The Sanskrit reads "Ādiśāstra" meaning the Upaniṣads etc..*

these worldly and other-worldly activitities are accomplished.[25]

As they say:

> "Out of his own autonomous will and without deviating from his essence as Knower, God is clearly manifested bringing his own nature to the state of what is known for the sake of the Highest Reality and the merging into it through instruction." (Tan. 12:11)

Thus, even in the attainment of objectivity, it is Śakti herself in this Supreme *Prakāśa* who is the producer of substances and actions.

He says:

> 7. EVEN WERE IT KNOWN, OH GREAT LADY!, THERE WOULD BE NO REFUGE PROVIDING ACTIVITY.

As far as the supreme *Prakāśa* is concerned, it cannot reveal anything other than itself. "Everything indeed is *Prakāśa*." In that state, what refuge providing activity can there be for the *sādhaka*? (So), it is only on entering into the Śakti state that (such activity) can be pursued as a result of which there arise all the *siddhis* such as omniscience etc..[26]

25. *It is the "autonomous will" that relates to the Vimarśa or Śakti aspect of the Supreme Being. Without Vimarśa who is autonomy and self-consciousness, the Prakāśa essence would not attain a state of objectivity.*

26. *Prakāśa represents the given substratum of existence which, in fact, it is impossible to know because it has no "name" or "form". Could one know it however, it would not provide the refuge from saṃsāra. It is only by means of the Śakti who actualizes existence that one can escape from it. Following in the path of Śakti one gains those powers known as siddhis through which the functional framework of existence is radically altered.*

As they say:

> "In the first instant (of time)[27] everything in all respects is fulfilled and reaches a state of oneness.
> What is there to be known or done and what designations are therein?
> Hence, wisemen gather the primordial *kalā*[28] of the flash of distinctions into an image[29] of the Goddess in order to achieve the knowledge of all things."[30] (Tan. 10:210)

End of commentary on Verse 7.

Therefore no meditation is enjoined on this (*Prakāśa*) and (the Lord) says:

> 8. AT THE TIME WHEN RECOURSE IS HAD TO MEDITATION THERE EXISTS NO NOTION OR ABSORBING INTEREST.

For "meditation" is one's whole being undividedly intent on a specific subject of meditation, and the essence of (*Prakāśa*) is in the absence of distinctions. Man is attracted by entities that are distinguishable. As a result of fixing his attention thereon, an intensive kind of knowledge on the matter gradually arises. This cannot apply here (to *Prakāśa*) because of the homogeneous nature of *Prakāśa* who is absolute fulfillment, (and) because there is no connection between meditator and meditated upon. In our doctrinal school, it is the Śakti resplendent in the reflection that is supreme "I" who is to be desired - because She is the abode of rest.

27. *"Tuṭi" can refer to one of the sixteen factors of time in Kashmir Śaivism. Here it is to be understood in the sense of the initial moment of time.*

28. *See the "Introd. to the Philo. of the Texts" for some of the many connotations of kalā.*

29. *There is a play on the word "pratibhā" because it can mean both "image", and the "extrovert light of consciousness" in the Pratyabhijñā school of Kashmir Śaivism of which Abhinavagupta (author of the Tantrāloka) is an exponent. (Ibid., p. 708)*

30. *The first tuṭi is said to be all fullness and without distinctions referring to Prakāśa. From then onwards begins the manifestation of distinctions which can be construed as the Goddess or Vimarśa.*

It is She who is acclaimed here, there and everywhere by words (like) "Tripurā", "Saṁkarṣiṇī",[31] "true being", "heart", "sea", "essence", "burst forth" and "throb".[32]
So, as it is She who (because of her unique essence as the supreme *pramātṛ*) is the moving force of that which has the nature of *vācya* and *vācaka*,[33] -i.e. of this whole universe in (its) creative, preserving and destructive manifestations, (the Lord) says:

8. ENTERING ON THE SUPREME INNER PATH[34] HER NATURE TAKES A SUBTLE FORM.

9 & 10. AS VĀMĀ THE PEAK SHE REACHES THE SPROUTING STAGE OF ALL THE SEEDS THAT HAVE BEEN SWALLOWED UP;
THEN THERE IS JYEṢṬHĀ, AND AS RAUDRĪ - THE SWALLOWER OF THE UNIVERSE[35] - SHE ASSUMES THE SHAPE OF A PYRAMIDAL TRIANGLE,[36] OH SUPREME LADY!

31. *I.e., "She who attracts". It is the appellation most often used in the Krama branch of Kashmir Śaivism.*

32. *I.e., "spanda", the appellation most often used in the Spanda branch of Kashmir Śaivism.*

33. *See Chapter I footnote 21 and "Introd. to the Philosophy of the Texts".*

34. *This is a reference to the raising of Kuṇḍalinī through the Suṣumnā which is the supreme "inner" or middle path.*

35. *Although all three are simultaneously involved in all phases of creation, maintenance and destruction, nevertheless Vāmā is particularly associated with creation, Jyeṣṭhā with continuity and Raudrī with destruction.*

36. *Although "śṛṅgāṭaka" (like trikona) may be simply translated as "triangle", note 5 on Verses 6 and 7 of Woodroffe's edition of the Kāma-kalā-vilāsa suggests that it is actually a three-dimensional triangle.*
The Śṛṅgāṭaka is a kind of triangular shaped fruit grown in water. In Hindi a sāmosā may be referred to as a śṛṅgāra.

As a result of entering on the supreme inner path, She is "in a subtl form", i.e. unknowable due to her being of one essence with the supreme *pramātṛ*.[37] And because of her intimate association in this, She is first. Since She (ever) remains in her own essence, She is the supreme Śakti who is also the whole causal universe actualised in her self. (She is the supreme Śakti) who as a result of the greatnes of her autonomous will desires to display outwardly. Due to the tendency to propagate all things, assuming the coiled-up form,[38] (as) Vāmā She reaches the sprouting stage vomiting forth[39] the entire swallowed-up universe. Thereafter desiring to arise She is the peak. Jyeṣṭhā attains the state of rod-like clear straight lines which are all the paths that exist upto the doomsday conflagration.[40] By duly closing the boundary, Raudrī - who is the one desirous of annihalati the world - produces the pyramidal triangular form whose essence is the joyful conmingling of the three *śaktis* Icchā etc..[41] It means that She is manifesting the foremost letter[42] which breathes life into all the letters (and) which is the three states of creation, preservation and destruction depicted on the screen of her self.

37. *I.e., Śiva.*

38. *I.e., in the form of Kuṇḍalinī.*

39. *The etymology of the name "Vāmā" is traditionally derived from the root - √vam - to vomit or spit out.*

40. *"Doomsday conflagration" refers to Kālāgni - the nether-most sphere of existence.*
The peak and left-hand side of the triangle represent Vāmā; Jyeṣṭhā is the straight line at the top and Raudrī closes the triangle on the right-hand side.



41. *Vāmā is particularly associated with the Śakti Icchā; Jyeṣṭhā is with Jñāna and Raudrī with Kriyā.*

42. *Presumably the letter "e" representing an upside down triangle. In former times, this letter was written in Sanskrit more like a triangle that it is at present. From the union of Śiva and Śakti (Śiva = "a", Śakti = "i"), the world arises as the triangle "e".*

As they say:

> "Positioned at the top is creation which instills the joy of supreme bliss. It is the supreme *kalā* in the form of *bindu* raining down a shower of nectar.[43]
> It should be understood that down below is the great fire which terminates; it is a storehouse of lights, unassailable amidst its fearful flames.[44]
> Between these two is the supreme radiance which is beautiful because of their mutual bliss.
> It should be looked upon as the *avatāra* Śiva pervaded by them both.
> They enter into one another. The fire into the moon and the moon into the fire.[45]
> One should consider the moon as creation and the fire is said to be destruction.
> Oh Great Lady! Positioned in the middle is the sun called *avatāra*."

Thus, She not only manifests all that which signifies, but also that which is signified and He says:

10. THUS SHE IS THE HIGHEST ŚAKTI - THE ONE - THE SUPREME LADY.

11. SHE IS THE THREEFOLD TRIPURĀ - THE GODDESS IN THE FORM OF BRAHMĀ, VIṢṆU AND ŚIVA;
OF THE NATURE OF JÑĀNA *ŚAKTI*, KRIYĀ *ŚAKTI* AND ICCHĀ *ŚAKTI*, OH BELOVED!,

12. WHO MERGES WITH THE THREE WORLDS.

43. *These verses are referring to the esoteric physiology of the body that has to do with Kuṇḍalinī and the cakras of the body. The bindu showering down nectar is in the Sahasrāra.*

44. *The Agni maṇḍala resides in the lower portion of the body comprising the cakras up to Maṇipūra.*

45. *The offspring of the moon and fire is the sun which is the supreme radiance residing in the region of the heart.*

By "threefold" is meant that essentially She is creation, preservation and destruction. This is confirmed by the remark "in the form of Brahmā, Viṣṇu and Śiva". It is said that as She does not deviate from her namelessness[46] and supreme nature, She is "highest", "the one", "supreme lady" and "goddess". By "three worlds" is meant her nature as existence, non-existence etc..[47] By "merges" is meant that without deviation from her own nature, She manifests by means of a redundant projection[48] in accord with the town and mirror analogy. And because her name is so apposite in these respects, He says:

...AND BECAUSE OF THIS SHE IS PROCLAIMED AS TRIPURĀ.

By "because of this" is meant because of the mingling with the three worlds, as a result of which She unites the three worlds (in Herself) and is spoken of as Tripurā. It does not mean that She is "*purā*", i.e. existing prior to the three (called) *Śakti, Vyāpinī* and *Samanā*.[49] There exists a dictum that: "a *tatpuruṣa* compound of the sixth case is forbidden with an indeclinable word" (2:2:11). Furthermore, as the word "*purā*" is used to denote only time and place, it is impossible for it to denote a material object because it is invariable (*nipātanāt*), so it remains untouched in the compound.[50] Enough consideration of (this) childish prattle!

He also discusses her inner apperances and disappearances:

12. WHEN THE SINUOUS ONE FLASHES FORTH FROM HER SEAT IN THE PYRAMIDAL TRIANGLE,

46. *Only that which is finite and individual can be specified by name. As She transcends all things She is nameless.*

47. *And "existence-non-existence".*

48. *"Atiriktāyamānatayā" seems to literally mean: "by means of what remains over reducing itself".*

49. *These are three of the ascending order of goddesses from bindu to Mahābindu.*

50. *The reference is from Pāṇini. I.e., "tripurā" does not mean "tisṛṇām purā" (foremost of the three śaktis) because purā is an indeclinable word if used in the sense of foremost. It is actually a bahuvrīhi compound, i.e. "possessed of three cities".*

13. PIERCING THE CIRCLE OF THE ŚIVA SUN AND CAUSES THE ORB
OF THE MOON TO DELIQUESCE,
THEN THE YOUNG MAIDEN WHO IS REVELLING IN JOY FROM THE
INTOXICATING SPIRIT OF FLOWING NECTAR THAT IS GENERATED,

14. ABANDONS THE *KULA* AND PROCEEDS TO THE SUPREME MALE WHO
IS WITHOUT PARTICULARS AND ATTRIBUTES AND IS DEVOID OF
KULA NATURE.

Indeed, it is the supreme Śakti - the "sinuous one" (as well as being the one in the form of the half-uttered letter "h"), resting in the state of *prāṇa* (and) lingering in the *kula* place, who, from "her seat in the pyramidal triangle" (which is the basis of origination[51] and designated by such names as "the dispenser of manifestations" etc.) "flashes forth", i.e. She proceeds upwards because it is conducive to reaching the position of Śiva; "piercing" (on the way) the "circle of the Śiva sun" which is *prāṇa* (and) causing "the circle of the moon (which is *apāna*) to deliquesce. As a result of the friction from stirring up (the moon) with its elixir and the two right and left hand currents, She is "revelling" in the joy produced by the intoxicating spirit that consists of the flow of nectar ever easily obtainable in the middle current.[52] In line with the analogy of "the snake changed into[53] a churning stick", (She rises up) in a straightened form through the successive length of the *Udāna* current.[54] On leaving behind the *kula* body[55] absolute fullness is established at the *akula* level.[56] So, (this Absolute) is without attributes, i.e. it is without a fixed form because of the exclusion of any quality (leading) to the perception of a specific and determined conformation. As it is "devoid" of a *kula*

51. *I.e., the Mūlādhāra cakra.*

52. *I.e., in the Suṣumnā.*

53. *Literally: "struck, beaten"; Skt.: "hata". It is said that a serpent hit by a stick is made to lie straight.*

54 *She rises up through the Suṣumnā which is pervaded by the Udāna breath.*

55. *The union with Śiva takes place in the Sahasrāra which is positioned beyond the Suṣumnā.*

56. *Śakti is kula; Śiva is akula. The akula state transcends all manifestations.*

body with its *dharma* forms, its true essence is undisguised.[57] Therefore She "proceeds" to the ultimate Knower who is the "supreme male" without attributes; meaning that She attains oneness with Him.[58]

End of commentary on Verse 14.

He discusses the fact that She does not rest in this state indefinitely:

15 & 16. THEN WHEN, AT HER PLEASURE, SHE HAS AGAIN WANDERED
THROUGH THE WIDE WORLD AND SATISFIED HERSELF WITH
THIS EXCURSION,
SHE ONCE MORE TAKES DELIGHT IN SOLITARY STATE.

And so again from the *akula* state which has the nature of the supreme void,[59] She "at her pleasure", i.e. through her own volition and without regard to any other, shines forth in the phase of creation; entering into the "wide world" with its *kula* characteristics. As a result of "this" creative "excursion" She is also participating in the satisfactions that arise in experiencing the *kula* plane. By the same token,[60] it is out of her own pleasure that on leaving (behind) the *kula* plane (by the upward course that is essentially destruction), She is absorbed in "solitary state" into the *akula*[61] void[62] where, taking on a transcendant form, She "delights".

57. *There is probably a Buddhist connotation in the reference to "dharmas" here.*

58. *This is a reference to Kuṇḍalinī yoga which is an esoteric practice involving the reunion of the Śakti pole of the subtle body with the supreme Śiva pole.*

59. *Sanskrit = "ākāśa". Literally: "open space, ether, vacuity". There is a gradation of ākāśas. Parākāśa is the supreme one also known as cidākāśa. At inferior levels there also exist cittākāśa and bhūtākāśa.*

60. *Sanskrit: "punaḥ".*

61. *The text reads "alaku" which is corrected to akula.*

62. *"Gagana" literally means "atmosphere, sky, firmament".*

Meaning that She attains joyful union[63] therein with the supreme Śiva.

> "In the *kula*, leaving the *akula* and in the sphere of the *akula*, the *kula*."

From this point of view, in a state of impelling speed,[64] She is at every moment manifesting through what consists of a rising and a setting with recourse to the order of creation and destruction; - which means that She does not manifest to anyone in a specific form.[65] And then, there also exists a simile (type) figure of speech which says that "the way of a prostitute is hinted at here". (For) at the end, (the prostitute) turned into a worn-out whore (though being all alone and inclined to be a penitent ascetic) also "takes" secret "delight".[66] As "the young woman of noble family (behaves) in a similar manner", there is the suggestion of the contrasting (type) of figure of speech too.[67] But enough! Why speak of what is irrelevant to the context?

63. *Sanskrit: "sāmarasya", a term with particular Śākta associations indicating a state of "balanced one-flavouredness" attained in the state of union with Śiva.*

64. *The phrase "ājavañjavibhāvena" is not really well understood.*

65. *I.e., the "Universe" appears and disappears depending on the movement of Kuṇḍalinī which is so rapid that, in effect, the two states are virtually simultaneous.*

66. *In this "promiscuous" process of creation the Goddess has united with and experienced many things. However, in the akula, She entertains the Śiva who is an inseparable part of her own nature and her pleasures are solitary ones like those of a worn-out prostitute who - although inclined to be a penitent because she's now alone - still enjoys her secret sexual pleasures. Like a prostitute, Kuṇḍalinī behaves in a wanton fashion alternating between union with Śiva and union with creation.*

"Paryanta" means "at the end" of a prostitute's life, and "at the end" of the body in the Sahasrāra.

67. *The "contrasting type" of figure of speech (virodhālaṁkāra) implies that there is an incongruity between the objects compared. Here, the figure of speech involves a comparison between a prostitute and the "maiden of noble family" (kulayoṣit) who is Kuṇḍalinī or the supreme Śakti. The "kulayoṣit" of "kulāṅganā" is a maiden of such high breeding that She is kept well away from public gaze, i.e. few people know of her existence. The expression can also refer to the vidyā or mantra of the Goddess which is not so commonly known as other mantras.*

As She (whose exact nature is unascertainable even from the causal beginnings) is shining forth outwardly of her own autonomous will, She has assumed the manifested state of finite forms (and) makes (Herself) the object of worship for all.

> 16. ...SHE THIS UNMANIFESTED TRIPURĀ ATTAINS MANIFESTATION INVESTED WITH THE THREE *TATTVAS* AND WITH THE NATURE OF THE THREE *VARṆAS* AND *ŚAKTIS*.

"She" is the supreme Śakti who, though really "unmanifested", attains manifestation through her nature as the three *tattvas*, the three *varṇas* and the three *śaktis*,[68] and according to our doctrinal school, She is the one said to be deserving of worship as Tripurā. That is the meaning of the verse.

End of commentary on Verse 16.

He analyses this:

> 17. SHE WHO IS THE QUEEN OF SPEECH, THE ESSENCE OF LIBERATION AND THE *VĀGBHAVA* IS JÑĀNA *ŚAKTI*.
> SHE WHO IS THE *KĀMAKALĀ* THE ESSENCE OF DESIRE AND THE *KĀMARĀJA* IS THE ONE WHOSE NATURE IS KRIYĀ.[69]

> 18. (AND) THE SUPREME *ŚAKTI*, THE ESSENCE OF *VIṢA* AND THE *ŚAKTI BĪJA* IS ICCHĀ HERSELF.

Of the *tattvas* the three are liberation, desire and *viṣa*.[70] Of the *varṇas* (the three are) *Vāgbhava*, *Kāmarāja* and *Śakti bīja*.[71] And of the *śaktis* (the three are) Jñāna *śakti* etc.. There is an

68. *See the commentary to the following verses for an explanation of the terms "tattva, varṇa and śakti".*

69. *I.e., Kriyā śakti.*

70. *"Viṣa" is a reference to the ūrdhvakuṇḍalinī in which the prāṇa and apāna prāṇas together rise up in the Suṣumnā. Viṣa specifically symbolizes the rising up of the normally downward current of apāna. (Singh, Vijñānabhairava, p. 65.)*

71. *These are the three constituent bījas of the fifteen syllable root mantra.*

enumeration of a triple kind (*Vāgīśvarī*, *Kāmakalā* and *Parā Śakti*) for Jñāna *śakti* etc. who are here correlated with the *Vāgbhava bīja* etc..

As She who is thus fully comprehended by our line of descent[72] completely accomplishes the supreme goal of man,[73] He says:

THUS, THE THREE SYLLABLE GODDESS MAHĀTRIPURASUNDARĪ

19. IS ACKNOWLEDGED BY THE TRADITION OF GURUS TO BE THE ONE WHO RELEASES FROM THE BONDS OF EXISTENCE.

Not only that, as She also makes the various individual *siddhis* appear, He says:

(WHEN) SHE IS CALLED TO MIND - SHE IS THE DESTROYER OF SIN;
PRAYED TO,[74] SHE IS THE DESTROYER OF DEATH.

20. (WHEN) SHE IS WORSHIPPED, SHE IS THE SLAYER OF SORROWS, POVERTY, ILLNESS AND MISFORTUNE.
WORSHIPPED WITH OBLATIONS OF FIRE, SHE ALLAYS THE HOST OF OBSTACLES;
MEDITATED UPON, SHE BRINGS ALL THINGS TO FULFILLMENT.

In this way is her great power referred to.

End of commentary to Verse 20.

Having thus settled the five questions in a concise way,[75] He begins to dispose of the remaining sixth one:

21. LISTEN, OH QUEEN OF THE GODS!, TO THE RITUAL PRACTICE THAT RELATES TO HER THREE *BĪJAS*.

72. *Literally: "sequence of approach", i.e. according to our traditional school of teachings; Skt.: "āyātikrameṇa".*

73. *The supreme goal of life is liberation or mokṣa. The three mundane goals are kāma, dharma and artha.*

74. *The Sanskrit reads "japtā". "Japa" refers to a prayerful repetition of a name or mantra.*

75. *I.e., beginning with "śṛṇu devī" of Verse 3 to the end of Verse 20. The six questions appear to be in Verses 1 and 2.*

And this is what He says about it:

21 & 22. A MAN WHO IS OBSERVING A CELIBATE STATE SHOULD DO *PŪJĀ* WITH WHITE FLOWERS, WHITE FOODSTUFFS SUCH AS YOGURT, MILK AND BOILED RICE ETC. IN THE MIDDLE OF WHITE SURROUNDINGS (AND) DRESSED IN WHITE GARMENTS,

And if these are lacking:

23. EVEN BY MEANS OF MENTAL IMAGES IN WHITE...,[76]

He mentions another alternative:

...DEPENDING ON WHAT HE WISHES (OR) ON WHAT IS AVAILABLE TO HIM.

Meaning - as is desirable or obtainable. So,

WHEN HE HAS PERFORMED THE WORSHIP, OH NOBLE QUEEN!,
HE SHOULD MEDITATE UPON THE SUPREME LADY

24. WHO IS SHINING FORTH IN THE FORM OF *BĪJA* (AND) AWAKENING ONE TO CONSCIOUSNESS AND BLISS.
WHEN THE *BRAHMA* KNOT[77] HAS BEEN PIERCED SHE IS IN THE FORM OF A LIGHT ON THE TIP OF THE TONGUE.[78]

76. *Alternatively, one may resort to a purely mental form of worship, in which case, one internally visualizes the offerings.*
"Tantric and other texts often attach great value to the execution of 'mental worship' (mānasa pūjā) which is sometimes said far to exceed in effectivity the external worship with lamps etc.." (Goudriaan, Māyā, p. 248.)

77. *The brahmagranthi is the first of the three principal obstructive knots which Kuṇḍalinī pierces on her way to Sahasrāra.*

78. *It seems that after having ascended to the Sahasrāra with Kuṇḍalinī, the Vāgbhava bīja descends to the tip of the tongue in the form of a light.*

So, immediately after the *pūjā* the *sādhaka* (should reflect that):

> "The *kula* is known to be below the penis. In the middle is the one named *viṣa*.[79] At the root[80] is the one called *śākta* which activates the sound of enlightenment. And then there is what is called fire...."[81]

From the mention here of the word "penis", one extracts the term "desire" which stands for the *Kāmarāja bīja*. It means that (the *kula*) with the sign of fire[82] is below even the root of the genitals.[83] In the description of the upward (progress) of *kula*:

> "The *brahmagranthi* is declared to be in the middle of fire and *viṣa*. The one who has reached it becomes versed in all *śāstra* matters and a poet."

According to this verse the *brahmagranthi* lies between the two bearers of fire and *viṣa* at the root of the genitals in what is specified as the *śākta* support.[84] Having pierced it carefully, resolutely and completely (not just slightly), the supreme middle *śakti* (comes) shining forth. She is *Vāgīśvarī* in the form of *bīja* who of her very nature is awakening one to consciousness and bliss, activating the sound of enlightenment.

79. *See note 70. By "viṣa" the brahmagranthi is probably intended. In the ascent of Kuṇḍalinī, it is the point at which the two breaths are arrested.*

80. *At the root of the genitals?*

81. *Fire or "vahni" symbolizes the prāṇa breath in particular, but also the "adhaḥ Kuṇḍalinī" whose descent into the Mūlādhāra (after union with Śiva in the Sahasrāra) reasserts the creative process. (Singh, Vijñānabhairava, p. 65.)*

82. *The Mūlādhāra cakra is characterised by an upward facing triangle technically known as "vahni" or "fire". See Chapter I footnote 177.*

83. *Kuṇḍalinī or kula rests in the Mūlādhāra cakra which is at the base of the spine between the root of the genitals and the anus.*

84. *Although it seems clear that fire and viṣa have to do with the prāṇa and the apāna breaths (see footnotes 70 & 81), it is not clear where "vahni" and "viṣa" are located. In theory "vahni" is located above the genitals four digits below the navel. Viṣa is meant to be in the middle of the genitals with the brahmagranthi in between the vahni and the viṣa.*

> "*Vāgīśvarī* is Jñāna *śakti* whose *bīja* form is in the *Vāgbhava*."

One should meditate (i.e., reflect with single minded concentration) on *Vāgīśvarī* as a lamplike form on the tip of the tongue possessing a nature that is inseparable from the ascending *Vāgbhava*[85] essence is Jñāna *śakti*. The reading "from here up to the *kāma* part" is mistaken, for its purpose is accomplished with the piercing of the *brahmagranthi*. It is also incorrect to say "piercing upwards the knot of enlightenment at the heart level with the consciousness whose essence is sound etc.".[86]

He speaks of what results from it:

25 & 26. SHOULD A BLACK-HEARTED[87] MAN, A RUSTIC, A FOOL, A SINNER, EVEN A BLOCKHEAD WHO CANNOT UTTER ONE WORD DISTINCTLY, OR A STUPID, DUMB, IGNORANT, IDIOTIC OR OBLIVIOUS PERSON DIRECT HIS THOUGHTS TO (IT), HE TOO BECOMES ELOQUENT LIKE ANOTHER VĀCASPATI.

The gist is that even these types of people who reflect upon it become eloquent. A "dumb" person is one whose faculty of speech is destroyed. The "dull-witted" man is one of evil disposition. The "idiotic" person is fundamentally one in whom intelligence has never arisen. The "oblivious person" is one who even at birth has had his intelligence ruined by cunning charms.

End of commentary on Verse 26.

85. *Sanskrit: "sphāra".*

86. *Jayaratha is taking exception to the remarks of an unknown commentator.*

87. *Literally: a "corrupt hearted" man; Skt.: "naṣṭahṛdayo".*

He describes what it is like to be another Vācaspati:

27. WITH IRRESISTABLE BRILLIANCE HE OVERTHROWS THE CLEVER PUNDIT'S POT OF PRIDE.
HE KNOWS THE STOCK FIGURES OF SPEECH AND THE MEANINGS OF THE SAYINGS AND VERSES IN THE SIX SYSTEMS OF PHILOSOPHY.

28. HE CAN MAKE ALLUSIONS WITH SIMILES THAT ARE A GARLAND OF OCEAN WAVES TOSSED UP BY THE WIND.

By "similes" is meant with inventions of speech. And,

28 & 29. OH QUEEN OF THE GODS! HE BECOMES A COMPOSER OF EPICS WITH STRINGS OF WORDS INTRODUCED BY FIGURES OF SPEECH IN A PROFUSE AND VERY DELICATE STYLE.

Moreover,

HE IS FULLY CONVERSANT WITH THE KNOWLEDGE OF THE VEDĀṄGAS, THE SIDDHĀNTA,[88] THE VEDĀNTA AND THE VEDAS.

30. (AND) KNOWS THE SAYINGS OF THE SMṚTI, THE MĪMAṂSĀ ITIHĀSA ETC. AND ASTROLOGICAL LITERATURE.
HE KNOWS ANCIENT ALCHEMY AND THE NUMEROUS MANTRAS OF GARUḌA.[89]

31. HE KNOWS THE PRINCIPLES AND MEANING OF THE BHŪTA TANTRAS,[90] THE VIJÑĀNA (DOCTRINE)[91] AND THE PĀTĀLA SCRIPTURES.[92]
HE HAS EXPERIENCE OF NUMEROUS CRAFTS SUCH AS THE MAKING OF LOVELY PICTURES ETC.. (AND)

88. *This is not necessarily a reference to the Southern Indian school of Śaiva doctrine as many treatises and textbooks (especially on astronomy and mathematics) fall under this name.*

89. *The mantras of Garuḍa are used in removing the effects of poison as this mythical bird is traditionally the enemy of the snake.*

90. *Tantras dealing with the subject of ghosts and the like.*

91. *The Vijñānavāda of the Buddhists?*

92. *These śāstras presumably deal with the infernal regions.*

32. (HE KNOWS) ALL DIALECTS, AND SANSKRIT WITH ITS GREAT GRAMMAR[93] AND ELEGANT VOCABULARY.
HE IS CONVERSANT IN EVERY LANGUAGE AND ANIMAL COMMUNICATION AND KNOWS WRITING IN ALL THE SCRIPTS.

33. HE IS RENOWNED (FOR HIS KNOWLEDGE) OF VARIED *ŚĀSTRA* MATTERS, CRAFTS ETC., VEDAS AND VEDĀṄGAS.
OH GODDESS! (AS) AN EXPERT IN ALL LITERATURE HE BECOMES THE KNOWER OF ALL THINGS.

"The knower of all things", here the reason is because of his knowledge of the Vedas etc. - everything. And having summarised the *Vāgbhava*, He introduces[94] the *Kāmarāja*:

34. WHEN, OH GREAT LADY, (SHE IS) IN THE FORM OF *KĀMAKALĀ* IN THE SPHERE OF THE SPROUTING DESIRE;[95]
RESPLENDANT AS THE RAYS OF THE CRIMSON DISC OF THE MORNING[96] SUN;

35. IN THE SHAPE OF A SHIMMERING LAMP FLAME RAINING DOWN A STREAM OF DROPLETS;[97]
ENLIVENED BY THE SWALLOWING OF THE WHOLE EXPANSE OF UNIVERSES.

36. IN THE ROLE OF ONE WHO HAS DESTROYED EGOISM UNDER THE ASSAULT OF HER SUPREME GREATNESS,

35 & 36. SHINING FORTH IN DUE ORDER FROM THE END OF DESIRE,

93. *A reference to Paṇini's Aṣṭadhyāyī, or Patañjali's Mahābhāṣya.*

94. *Literally: "he causes to descend"; Skt.: "avatārayati".*

95. *When the kāma or sun bindu begins to sprout it takes the form of Kāmakalā in the yoni.*

96. *Literally: "young"; Skt.: "taruṇa".*

97. *I.e., the stream of nectar drops issuing from the Sahasrāra.*

37 & 38. UP TO THE END OF DESIRE IN THE BODY POSSESSING THE
NATURE OF BOTH INDIVIDUALLY,[98]
THEN, OH GODDESS AND MISTRESS OF THE GODS!, AMONGST
LIBERTINES AND THOSE WHO ESTEEM THEMSELVES IN THE ART OF
EROTIC LOVE,
THE *SĀDHAKA* BECOMES MORE OF A FRUSTRATION THAN THE (GOD)
KĀMA.

Indeed, (it can be achieved) by anyone when in the form of *Kāmakalā* the very middle *śakti* comes shining forth from her support with an initial stir:[99]

> "The Kāma without a head is the one whose abode is in the heart of Kāminī."[100]

She who is of the essence of the (just) mentioned vowel-less "h" *kalā*[101] nature is like the newly risen sun; like the fruit of the Bimba[102] and in a shimmering red form like the lighted flame of a lamp, She is continuously raining down her quintessence which is a stream of menstrual blood.[103] In whatever distant places etc. (they may be), by means of her great predominance, She is in possession of the living egos of all the helpless *sādhyās*.[104] She is that which is in a coiled-up form lying inside the Madana, i.e. the sexual organ (being the cause of its arousal)[105] of whichever *sādhyā*, i.e. woman (there is).

98. *Lines 36b and 37a seem to be saying that the Goddess is both the Śiva and the Śakti poles of the subtle body.*

99. *The "middle śakti" is Kuṇḍalinī who rises up through the Suṣumṇā or middle current.*

100. *"Without a head" refers to the mātrā or straight line from which the Sanskrit characters are suspended.*

101. *"Kalā" is used here in the sense of "letter".*

102. *Momordica monadelpha or Bimba is a plant which bears a bright red gourd.*

103. *That look like drops of red wax.*

104. *The goddess is in the role (bhumikā) of the sādhyā whose individual ego has been suppressed. It doesn't matter wherever or how many sādhyās there are, the Goddess is impersonated in them all.*

105. *"Madana" is an epithet of the God of Love - Kāma whose name also means "desire". By extension, it can also refer to the sexual organ (here yoni) as the source of sexual desire.*

> "There one should meditate on the form of the mind-born *bindu*[106] looking like the profusely rayed early morning sun. Above it is the subtle flame of the intensely energic *Kāmaśakti*."[107]

According to this verse, that which has the nature of flame and *bindu* is the "sprout" that resembles a little bell.[108] In line with the Tantric expedient "watching out for the one who is to arrive", for a little while in its upper part,[109]

> "She is meditated upon in the woman's *yoni*...." (4:42)

According to a subsequent verse, in due order She is to be meditated upon (due to the mingling with equal savour of one another's *prāṇaśaktis*) as the "essence of both", i.e. of the *sādhaka* and the *sādhya* "each one". And so "from the end of desire" means of Madana,[110] i.e. from the sprouting tip; "up to the end" means to the *dvādaśānta*[111] "of desire", i.e. of the *akula* void in the body of the *sādhya*. Meanwhile very intently:

> "A *prāṇa* equalising repetition of the mantra should be done."[112]

106. *"Mind-born bindu" is a reference to the Kāma bindu.*

107. *The meaning of this verse is obscure.*

108. *A reference to the clitoris - the female sexual organ of arousal.*

109. *I.e., in the area of the clitoris meditation should be done in a state of anticipation.*

110. *Like Anaṅga, Madana is another epithet of Kāma - the god of love and desire.*

111. *I.e., the Kuṇḍalinī is to be taken up from the Mūlādhāra to the Sahasrāra. The Brahmarandhra is reckoned by some to be at twelve fingers breadth (dvādaśāntam) from the top of the head, though it is more often used as a synonym for the Sahasrāra. It is actually not easy to get a precise, authoritative definition of where the Brahmarandhra actually is.*

112. *The mantra to be repeated is the Kāmarāja as the commentary that follows indicates. The mantra should be repeated with even and protracted inhalations and exhalations of the breath*

Because of the principle that her nature is inseparable from the utterance of the *Kāmarāja,* She comes "shining forth" when repeatedly meditated upon. Therefore, the meaning of all this is that such meditation is the reason why the *sādhaka* - (even) more than Kāma - becomes the "frustration"[113] "of the licentious" who exhibit mere (physical) attachment not actual erotic accomplishment, (and the frustration) "of those who esteem themselves in the (art) of erotic love" who dejectedly remark: "Why can't we too be like that?"[114]

Since,

38. A WOMAN WHO CROSSES HIS SIGHT PATH, A GODDESS, OR HER COMPLEMENT, A DEMONESS,

39. A *VIDYADHĀRĪ* OR *KINNARĪ,* OR ELSE A *YAKṢA* OR *NĀGA* WOMAN, MAIDENS OF THE FEROCIOUS EARTH GUARDIANS (AND) MAIDENS OF THE *SIDDHAS*

40. HAVE MINDS BURNING WITH SEXUAL DESIRE THAT - LIKE A FLAMING ORB - ARE DIFFICULT TO GAZE UPON.
MOIST (WITH PASSION), LIMBS SWAYING, BESOTTED (AND) TORMENTED BY SEXUAL LONGING,

41. THEY SURRENDER THEIR SOULS AND THEIR ALL INTO HIS POWER, OH BELOVED!

He mentions another approach on this:

41 & 42. WHEN MEDITATED UPON IN THE *YONI* OF A WOMAN AS ROSY-RED WITH THE RAYS OF THE EARLY MORNING SUN (AND) LIKE THE MOON IN QUIVERING WATER,
(THE *SĀDHAKA*) IMMEDIATELY CAUSES (GREAT) COMMOTION.

113. *Literally: the "obstructor"; Skt.: "bādhakaḥ".*

114. *I.e., they envy the sādhaka's erotic arts.*

What is meditated upon is the middle *śakti*[115] in the form of *Kāmakalā*. The rosy-redness of the early morning sun (combined with) the image of the moon in quivering water is the special feature (here) for coolness is the inherent quality of the moon.[116]

And,

WHEN SHE IS BEING MEDITATED UPON IN THE HEART IN A LUSTROUS VERMILION COLOUR,

43. SHE IS SAID TO PRODUCE BEWILDERMENT, INTOXICATION, POSSESSION AND WINNING OF THE HEART.

"She" is the middle *śakti* in the form as described. "In the heart" means in that of the woman.

OR ELSE WHEN SHE IS PLACED IN THE HEAD SHOWERING RED DROPLETS,

44. IN ASSOCIATION WITH A MEDITATIVE CONCENTRATION, SHE RENDERS THE WORLD HELPLESS.

The reading is "red droplets" (accusative) for the "red droplets" (nominative) as expressed.[117] "In association with a meditative concentration":

"The Kāma deprived of its head abides in the heart of Kāminī.
One should draw the gaze of the *śakti* astride the eyes with it."

115. *I.e., Kuṇḍalinī śakti.*

116. *Jayaratha is pointing out that despite the associations of the moon with coolness, the metaphor of "rosy-red moon" intends to suggest a combination of both warmth and refreshment.*

117. *Jayaratha is pointing out a grammatical error.*

It means that by means of the expedient (just) mentioned, there is a penetration by the self into the fastness of the other through the channel of the faculty of sight.[118]
Because of the secrecy of this subject he consents to speak with hidden meaning of another practice:

> NOW I WILL SPEAK OF ANOTHER PRACTICE WHICH IS HARD TO MEET WITH ON EARTH.

> 45. AS A RESULT OF MERELY KNOWING ABOUT IT, THE *SĀDHAKA* RESEMBLES THE GOD OF LOVE.

"Hard to meet with" in the sense that one is unable to learn about it in this way. And He speaks about it:

> 45 & 46. THROUGH DESIRE ONE SHOULD LEAD TO THE GOAL DESIRABLY THAT ABIDING IN THE MIDDLE OF DESIRE ESTABLISHED IN DESIRE ENFOLED IN THE WOMB OF DESIRE. ONE SHOULD CAST DESIRE INTO THE DESIRES. MAKING IT DESIRABLE WITH DESIRE, THE ONE WHO IS ABIDING IN DESIRE MAY THROW THE UNIVERSE INTO TURMOIL.

Here, indeed, by "through desire" is meant through the desire to realize the exhiliration of the first stirrings of Śakti. By the "one abiding in desire" is meant that in desire, i.e. in the place where it arises - the *Mūlādhāra,* therein is the *sādhaka* remaining with fixed attention (and) an inner state drained of (all other) knowledge.[119]
By "that abiding in the middle of desire" is meant in the middle of Kāma, i.e. of the *yoni,*

> "...in the sphere of the Madana sprout". (2:34)

118. *I.e., it appears that he draws the soul of the śakti to himself, i.e., he unites her consciousness with his own.*

119. *Literally: "with an inner state of melted away all other knowledge". "Janmādhāra" is a synonym for Mūlādhāra. It means that the sādhaka should concentrate on the cakra positioned at the base of the genitals.*

And by the word "sprout" desire is being indicated as established in the stipulated crow's beak cavity that contains the *Sparśa liṅga.*[120]
"is the desire that is bereft of a head...."[121]

120. *A reference to the Svayambhū liṅga; the liṅga most sensitive to "touch" (sparśa)?*

121. *Inside the Mūlādhāra lotus is a triangle, or yoni of hollow form ("crow's beak cavity") in which is placed the Svayambhū liṅga. "She...dwells in the triangular hollow in the pericarp of the Mūlādhāra lotus resting upon the Svayambhū liṅga." (Kālīcaraṇa's commentary on the Ṣaṭcakranirūpana Vss. 10 & 11.) The Svayambhū is referred to as the "sprout" because of "his head downwards" and "shape and colour of a new leaf". (Ṣaṭcakranirūpana Vs. 9.) "By this is conveyed the idea that the Svayambhū liṅga is tapering like a new un-opened leaf bud." (Commentary to Vs.9.)*

The "Kāma that is bereft of a head" could well be the Śāradā letter "k" क which without its mātrā or head-line, looks like the male genitals. The crow's beak cavity may be of downward pointing triangular shape, with the result that "the liṅgam is in the yoni".

The letter "k" is the most important part of the Kāma bīja KLĪṂ and it is unobtrusively present in the pericarp of the Mūlādhāra. (Note that "l") is present as the bīja of the earth tattva.) Apart from being symbolic of the liṅga in the yoni, "k" is permeated by the Kāma vāyu.

The "desire" that is "abiding in the middle of desire" is therefore Kuṇḍalinī. She is coiled three and a half times around the Svayambhū liṅga and in the Mūlādhāra cakra she represents the supreme Kāmakalā triangle which itself symbolises the trinity of creative forces.

Icchā - desire or the will to create - is the first stirring of the Absolute and is represented as a supreme śakti.

It is almost certain that this section contains more hidden meanings still to be explained.

And so on. According to the verse, the one in the form of the middle *prāṇa śakti* and of the essence of the half-uttered letter "h",[122] is "made desirable", i.e. lovely, "by desire", i.e. the *Kāmarāja bīja*[123] because her essence is inseparate from its utterance. By "enfolded in the womb of desire" is meant (in the interior) of the head of "k":[124]

> "The seventeenth *kalā* is the one whose essence is to produce nectar."[125]

Due to the difficulty of piercing the two knots of the palate,[126] She is "enfolded",[127] i.e. covered up in the place of little bells within

122. The half-uttered "h" is visarga or the Śakti as Kuṇḍalinī who rises through the middle breath channel called Suṣumnā.

123. I.e., KLĪṂ.

124. The gross manifestation of a letter is beneath the mātrā or "head" which represents the transition into the purely spiritual or causal plane. Enclosed inside the head of "k" means that She is within an imperceptible transcendental state, i.e. in the Sahasrāra.

125. The seventeenth kalā of the moon is the one from which nectar flows as a result of the union of Śiva and Śakti. It is referred to in the commentary below as "Amā". This transcendental kalā of the moon is sometimes specified as the sixteenth and sometimes as the seventeenth kalā.

126. The "knots" here referred to are the Kalā and Lalanā cakras at the root of the palate. (See Serpent Power, pp. 148-49.)

127. "Puṭīkṛtam" as the commentary indicates is also a cryptic reference to "sampuṭīkarṇa" which is a method of prāṇāyāma expeditious in the awakening of Kuṇḍalinī. It is a practice involving three steps: (1) Close right nostril and inhale. Close both nostrils for kumbhaka and keeping closed the left, exhale through the right nostril; (2) Reverse procedure on next breath closing the left nostril first etc.; (3) On the third breath return to closing the right nostril on the inhalation etc.. The practice may thus be continued. (See also the "Varāha Yogaśikha Upaniṣad", The Yoga Upaniṣads, p. 441.)

"the womb" of *Amā* whose nature has (just) been referred to, i.e., being enclosed therein for a moment.[128] By "abiding in desire" is meant going to the head of "k" (and) remaining there; i.e., that which has a propensity to go to *dvādaśānta*[129] has got there. By "desirably" is meant "certainly" "one should accomplish", i.e. one should bring about a complete attainment upwards.[130] Then, as a result of (her) taking her departure with a stroll that is characterised by a going in and a coming out, "into the desires" means into those to be indicated by that word:

> "One should draw the gaze of the *śakti* astride the eyes with it."

And so on. According to precept, one should "cast" into the eyes etc. of the *sādhya*. That is, one should meditate upon an egress from one's own eyes with an ingress into the eyes of the *sādhya*, and an egress from the eyes of the *sādhya* with an ingress into one's own eyes. Thus, in a repeated oscillating process, there is an egress and an ingress (and) not only is the *sādhya* brought under control, but at once one "throws into turmoil" "the universe", i.e. that

128. As there are obstacles to reaching the goal, She is allowed moments of quiet rest.
The union of Śiva and Śakti takes place in the twelve-petal lotus which is within the "womb" of the Śahasrāra where the 16th/17th kalā of the moon is found.
Is the "place of little bells" the maṇipīṭha perhaps?
Subrahmanya Śastri's commentary on the Saundaryalaharī's forty-first verse mentions that after frolicking with Śiva in the Sahasrāra, "the screen should be dropped and the practitioner should stand all alone till the Devī makes her exit...back to the mūlādhāra." (Saundaryalaharī, p. 164.)
The intimate union of Śiva and Śakti behind the concealing screen causes the 16th/17th kalā to produce a stream of nectar.

129. Dvādaśānta is virtually synonymous with Sahasrāra and it is Kuṇḍalinī who has the propensity for going there.

130. I.e., one should bring about the union of Kuṇḍalinī and Śiva.

which is producing the wheel of created beings.[131] It means that in one-self, by the preceding action of concealment and rest,[132] one brings (her) through (her) own inclination into a state lacking in self-control.[133]

131. The practice being spoken of in this passage and in the commentary to Verse 44 may have connection with secret mudrās that have nothing to do with hand postures. Singh says that in the Kramamudrā "the mind swings alternately between the internal and the external. The internal appears as the universal consciousness and the external no longer appears as merely the world, but as the form of Śiva or universal consciousness." (Singh, Pratyabhijñāhṛdayam, p. 155.) Elsewhere he says that it involves "an entrance of consciousness from the external into the internal and (then) from the internal into the external." (Ibid., p. 104.)

Or, the practice may have to do with "bhrūkṣepa" which is a closely guarded secret for converting prāṇic energy into cit-śakti. (Singh, Vijñānabhairava, p. 28.)

The commentary to Verse 44 also indicates that this practice (or another one similar to it) is extremely esoteric.

132. I.e., concealment in the Sahasrāra and rest in the cakras on the return journey?

133. The above interpretation of the Kāmamantra verses (45 & 46) apparently refers to the raising of Kuṇḍalinī who, when aroused, longs for union with Śiva in the Sahasrāra. The practice is "antaryāga" or an inner form of worship, but the imagery is drawn from sexual love. The sādhaka "leads" (nayet) his beloved Kuṇḍalinī to union in the secret trysting place in the Sahasrāra. The force of his desire and words (mantra) inflame Her to seek union with Śiva. This ritual spiritual "intercourse" within the Self produces ecstasy and a stream of nectar that suffuses the practitioner in bliss. However, it seems that the beloved must ultimately return home. In the process of parting, they wend their way stopping here and there to exchange loving looks, i.e. Kuṇḍalinī pauses to rest in the intervening four cakras. (As She does not go directly to Sahasrāra neither does She proceed directly home.) She feels helpless and all her being is at the sādhaka's disposal. Possessing Kuṇḍalinī and her divine energy gives the sādhaka the ability to play havoc with the universe, i.e. he acquires supernatural powers.

Whilst the imagery of the commentary (not unique to this commentary) is concrete and sexual, the practice thereby described is a purely inner and spiritual one that begets fruits of a spiritual nature. Furthermore, as Śiva and Kuṇḍalinī represent the polar aspects of the sādhaka's own being, it is really he himself as Śiva who unites with his other self - the Goddess who is the sādhyā.

If reconstructed with the meanings that the verses appear to possess from the commentary, Verse 45 and 46 would read:

"The sādhaka who through his desire (kāmena) has fixed his attention on the Mūlādhāra (kāmasthaḥ) should certainly (kāmaṃ) bring about (sādhayet) the establishment up in the dvādaśānta (kāmasthaṃ) of the Kuṇḍalinī (kāmamadhya-sthaṃ) having made her desirous (kāmitaṃ) by means of the bīja mantra KLĪṂ (kāmena) enclosed by the practice of prāṇāyāma (puṭīkṛtaṃ) in the womb of the Sahasrāra (kāmodara). He should cast (nikṣipet) his desire (kāmaṃ) into the eyes of the other and vice-versa (kāmeṣu).* The sādhaka who does this can throw the universe into turmoil (jagatkṣobhayet)."

Note that much of the meaning is derived from the meanings and varied associations of the letter "k" which stands for desire.

* This is the mysterious practice discussed above in footnote 131.

Moreover, this matter (whose inner meaning) is resolved, has often been interpreted by others who "explain words with words"[134] in a circuitous way comprising forced supposition(s). In this matter and elsewhere, the inward knowledge belongs to persons of right mind and they are (our) authority. By former teachers also it has been said that:

> "Commentarie(s) have been done by countless (people) from SrīDīpikanātha's (time) even to the present.
> And what the other excellent gurus will make of it (depends) on each one's habitual expectations.
> Oh Goddess! Anyone taking refuge in the dust of your lotus feet who knows the meaning of the one and a half verses that begin with "abiding in desire" is fortunate."

There is no harm in the (alternative) explanation according to the *yantra* method.[135]

Since any *sādhya* whatever is in the *Kāma(mantra)*:[136]

> "This that arises from the joining together of the ones before "kṣ", "l", "u" and "ḥ" is called desire."[137]

On the (above) mentioned HRĪṂ syllable taking the form of the seat:[138]

134. *The quotation literally reads: "He has explained words with words".*

135. *The following commentary describes the drawing of a yantra with its five composite bīja mantras based on the Kāmamantra of Verses 45 and 46.*

136. *This line seems to mean that according to the yantra method, the sādhya can be any female....*

137. *The letter before "kṣ" is "h"; the letter before "l" is "r"; the letter before "u" is "ī", hence HRĪṂ.*

138. *I.e., the syllable HRĪṂ is to be placed in the centre, or seat of the yantra, and it serves as a seat for the sādhya's name.*

> "One should place the name[139] of the *sādhya* on top of the first desire, Oh Queen of the Gods!"[140]

According to the verse, by the mere placing of her name upon it, (the *sādhya*) is standing there.[141]

> "Oh Goddess and Sinless One! Manmatha arises through the joint form of those that dwell in the third position from 'm', 'y' and 'a''s own base."[142]

(The *sādhya's* name) is written between the "k" and "l" letters, i.e., positioned in the middle of the KLĪṂ syllable which is the second desire designated by the epithet of Manmatha.

> "For Kandarpa also arises from the joining together with 'a' of that which precedes 'm' by the number of *bhūtas* and that which follows 'ṛ'."[143]

And when (they)[144] are enfolded, i.e. covered in a cavity or womb by the third desire designated by the epithet of Kandarpa of the essence of the two "e"s that abides in the six angle form, (then) in the six

139. *The Sanskrit "aṇu" can come to mean "name" in the sense that it is a very shortened form of the person. It may also mean that the sādhya's name serves as the bindu for the mantra HRĪṂ.*

140. *The first desire in the verse is "abiding on desire". It "heads" the verse hence the use of the word śiras. This desire is HRĪṂ and one should place the sādhya's name upon it.*

141. *"Kāmastham".*

142. *Third position (down) from anusvāra is "k"; from "y" is "l" and from "ā" is "ī".*

143. *There are five bhūtas. Joining together the one that precedes anusvāra in the fifth place (i.e. "e") with "a" making "ai"; and the one that follows "ṛ" in the fifth place (i.e., "e") with "a" making another "ai".*

144. *I.e., the mantras HRĪṂ and KLĪṂ are enfolded.*

desire angles made out of the aforementioned desire called Kandarpa:[145]

> "There is Makaradhvaja who is the pair of letters arising from the qualities of taste before 'kṣ' and 'h'.[146]

One should write the syllable VLAṂ which is the fourth desire presented as Makaradhvaja. There are these four desires.

> "Manobhava arises from those that precede 'h', 'th', 'l' and 'u'.[147]

One should conclude with STRĪṂ which is the fifth desire called Manobhava. It means that one should perfect what has been cast into the womb.[148]

Thus, this *yantra* which has been produced is in association with the HRĪṂ syllable since:

> "As far as the supporting ground of the *cakra* is concerned, one should dispose desire."[149]

145. *The third desire is AIṂ called Kandarpa and deemed to have the essence of two letter "e" or two interlocking triangles. Although not obvious, the meaning is plausible for the following reason. In Devanāgarī and in Śāradā the letter "e" has the semblance of a triangle - ए or ए. This short form of the vowel therefore gives one downward pointing triangle. AIṂ, however, is written as ऐं or ऐं and above the mātrā or head line there is another more subtle/spiritual triangle pointing upwards [glyph] that terminates in bindu and which gives the second triangle or second essence of the letter "e". Thus the mantra AIṂ cryptically stands for two interlocking triangles producing a six-pointed figure in which the previous mantras are enclosed.*

146. *There are six qualities of taste (sweet, sour, salt, pungent bitter and astringent), therefore in the sixth positions before "kṣ" and "h" are "v" and "l" (ignoring "ḷ and "ḷh"). Hence VLAṂ.*

147. *The letter preceding "h" in the alphabet is "s"; the letter before "th" is "t"; the letter before "l" is "r" and before "u" is "ī". Hence STRĪṂ.*

148. *I.e., one completes or rounds off the mantras HRĪṂ, KLĪṂ and VLAṂ that have been cast into the "womb" or cavities, with the fifth mantra STRĪṂ placed in the interstices of the angles. The fourth mantra AIṂ is the two interlocking triangles.*

149. *The first desire HRĪṂ is again to be attractively disposed on the ground of the yantra.*

According to scripture, the *sādhaka* who remains in a devotional frame of mind in these desires being sustained in the crown of the head etc., (or else, remains attentively in the Śakti supporting ground in the place where the desire Śakti arises in its location at the root of the penis,[150] having made it "desirably", i.e. "certainly" "desirable", i.e. "lovely" as a result of concentration in the head with the element of the supporting ground, he assuredly throws into confusion not only the (*sādhya*) but also the whole world due to (the mantra's) reigning supremacy.[151]

This *yantra* is the undertaking of the five desires.[152] Here is their extraction:

The one before "kṣ" is "h"; before "l" is "r"; before "u" is "ī"; before "ḥ" is "ṃ". Thus HRĪṂ.

The one that is in the third place from the letter "ṃ"'s "own base" is "k"; from "y" is "l"; from "ā" is "ī". Thus KLĪṂ.

> "One should put the supreme *bīja* that follows 'u' which is established in the number of Rudras' place at the top of the five Kāmas."

The *bīja* "established in the number of Rudras' place" from the letter "u" is the eleventh one "ṃ".[153]

The one that precedes the letter "ṃ" "by the number of *bhūtas*" is the fifth one "e". Also, that which follows the letter "r" by the number

150. *This, presumably, is a reference to the fact that certain Śāktas do not raise Kuṇḍalinī to the Sahasrāra, but instead worship Her in that part of the body wherein She normally lies dormant, i.e. they worship Her in the Mūlādhāra.*

151. *The "element in the supporting ground" is the mantra HRĪṂ which "reigns" in importance above all the mantras. By concentration on HRĪṂ the sādhaka activates the whole yantra and makes it powerfully effective. Although this yantra can be reproduced externally, the text intends that it should be visualized in the Sahasrāra or in the Mūlādhāra. In this way, the Kāmamantra becomes an internalised yantra.*

152. *There are five "desires" because the god of desire Kāma has five arrows.*

153. *There are eleven Rudras.*

of *bhūtas* is "e". By with two "a" (letters) is meant with two "e" letters.

Hence it has been said:

> "Oh Pārvatī! One should make a twofold temple for Kandarpa."

The one before "kṣ" "arising with taste" is the sixth letter "v"; before "h" is "l" and thus: VLAṂ.

"The one that precedes" "h" is "s"; preceding "th" is "t"; preceding "l" is "r" and preceding the letter "u" is "ī". Thus STRĪṂ.

In this way one gets the five desires. On this subject it has been said that:

> "There is the one called *māyā*[154] and the one present in *Kāmarāja*[155] surrounded by the *kula bīja*; covered up by that which bears the six angle form.[156]
> One should pierce with the desire in the angles; i.e., one should throw with the burning arrow.[157]
> In between one should place the *strī* syllable of desire made desirable by the first one.[158]
> One who abides in Śakti and meditates or concentrates on the

154. *The mantra HRĪṂ is regularly referred to as māyā.*

155. *The mantra KLĪṂ is regularly referred to as "Kāmarāja".*

156. *The kulabīja is the bīja mantra AIṂ, and interlocking with itself as a six-pointed star it covers up or surrounds the bīja mantras HRĪṂ and KLĪṂ.*

157. *In the interstices of the angles one should place the bīja STRĪṂ and one should make the whole yantra desirable with the first of the five mantras HRĪṂ.*

158. *In the interstices of the angles one should place the bīja STRĪṂ and one should make the whole yantra desirable with the first of the five mantras HRĪṂ.*

> *Kāmamantra* with the goad[159] and its five kinds of syllables throws the whole world into confusion."[160]

There is so much idiosyncrasy on this subject. As explained by Śrīkalyāṇavarman, one should put BLŪṂ in the six angles with the idea that the outer *Aṅkusa bīja* is inside the vowel of the fourth desire.[161] And on the outside of that are eight KROṂs in the eight compass directions! All such information as this etc. (suitable as instruction on incidental matters here and there) has been garnered from great great grandfather (and) originates in hearsay;[162] being appropriated (seized even) from fellow *gotra* members, forcefully, by deception, somehow or other (and) as a last resort by theft etc..[163]

159. *The "goad" is the bīja mantra KROṂ.*

160. *According to the yantra interpretation, the Kāmamantra as given in the main verses 45 and 46 reads thus:*

"That abiding on HRĪṂ abiding in the middle of KLĪṂ enfolded in the womb of AIṂ one should lead to the goal certainly with STRĪṂ. One should cast VLAṂ into the desires. Making it lovely with HRĪṂ the one who is abiding in desire may throw the universe into turmoil."
The reading is not strictly śabdakrama. The meaning of the first pada of the 46th verse is inverted as the commentary makes clear. The fourth desire is VLAṂ which is also led to the goal by the fifth desire STRĪṂ.



161. *Jayaratha does not agree that inside of the vowel "u" of BLŪṂ one should put the bīja KROṂ as follows:*

162. *Literally: "it has arisen from one's entourage"; Skr.: "parikarajātam".*

163. *I.e., the information is not only lacking the proper authority, but it has been acquired by unlawful means - a double condemnation.*

We do not know (how) you (deceivers) can say that: "We who possess the truth of revealed tradition are to be encouraged on by those much endowed with intelligence" and "Reverence to my blessed self!" (when) basing yourselves on the cleverness of others only, you do not know how to put simple word and meaning together (either) on the subject matter in this chapter or on other (subjects) where numerous explanations in detail have (already) been done by others![164]
Or is it that there is no stopping the assertions of those who (so) freely expatiate....?[165]

As they say:

> "The sea is the limit of those difficult-to-touch, cold, gushing watercourses that tend to issue from clefts (in the ground).
> But to those of base speech, there is no (limit)."[166]

End of commentary on Verse 46.

Having given a concise account of the *Kāmarāja* in this way, (the Lord) also explains the ritual practice for the *Śakti bīja*.

> 47. IN THE BODY ONE SHOULD REFLECT UPON (HER) AS HAVING THE ESSENCE OF THE *ŚAKTI BĪJA* WITH DISSOLUTION AS BOUNDARY ACCORDING TO CREATION, UP TO THE END OF DISSOLUTION FROM CREATION.

Here indeed, in his own body, the *sādhaka* should reflect upon, i.e. observe the middle *śakti* whose essence is inseparate from the uttering of the *Śakti bīja* , issuing forth "according to creation", i.e.

164. *This passage includes the compound "vivarītrantarātiśāyiṣvāpi" of which only the latter part has been included in translation as beginning of the compound gives no obvious meaning.*

165. *Literally: "Is there no final check on an assertion of those..."*

166. *All the adjectives taken as modifiers of the word "watercourses" can also be read as a pun with respect "to those of base speech" with the following meaning: "But of those of base speech who are inclined to pick on weak points (and) are difficult to come into contact with because of their stupid drivelling, there is no (limit)."*

The watercourses referred to are perhaps spectacular geysers that shoot off powerfully in a useless sort of way.

order of creation, "with dissolution as boundary", i.e. starting from that which is at its terminus, i.e. from *dvādaśānta* and ending in the heart. And again on the return, as shining forth "from creation", i.e. from the heart whose nature it is to be the place of (destruction's) arising, "up to the end" meaning of dissolution, i.e. of the *dvādaśānta*. It means that in rotation, i.e. from each direction, (he should reflect upon Her) repeatedly with such comings and goings.[167]

End of commentary on Verse 47.

As to what is the outcome of such contemplation, He says:

> 48. THEN, OH QUEEN OF THE GODS!, ONE BECOMES LIKE ANOTHER VAINATEYA[168] WHO FROM HIS VERY PRESENCE IMMOBILIZES SERPENTS.
>
> 49. FOR THOSE IN BURNING TORMENT ONE BECOMES LIKE A CONSTANT CLOUD (SHOWERING) THE SUBSTANCE OF NECTAR;
> A DESTROYER OF NARCOTICS AND POISONS IN WHOSE APPEARANCE THERE IS DOUBT AS TO WHETHER THEY ARE NATURAL OR CONCOCTED.[169]

And,

> 50. ONE IS LOOKED UPON AS TRINETRA[170] BY THE HORDES OF SPIRITS, GHOSTS, DEMONS (AND THE GROUP OF ENTITIES) THAT ASSUME

167. *Śakti is divine energy. By repeating the Śakti bīja (SAUḤ) the sādhaka should meditate upon the ceaseless ebb and flow of divine energy as taking place within himself parallel to the ebb and flow on the macrocosmic scale of the Universe; visualizing her descent from the place of dissolution in the Sahasrāra as the sequence of creation and the return from the state of manifestation in the heart to a state of pure potency as the sequence of destruction. The sādhaka should repeatedly reflect on this eternal cycle.*

168. *Epithet of Garuḍa through his mother Vinatā.*

169. *"Sthira" is taken as "natural" in the sense that it is a "permanent" feature. The verse seems to say that one can destroy all poisons whether they are artificial or not. A distinction is said to exist between sthāvara and jaṅgama poisons that are derived from moving and stationary sources.*

170. *The "three eyed one" is Śiva.*

THE FORMS OF COUNTLESS *ḌĀKINĪS*, MALIGNANT SPIRITS, DISEASES AND MISFORTUNES.

Whatever has been explained by others on (this) treatise's ritual practice of the three *bījas* is far-fetched even,[171] extremely shaming and useless, producing padding of the text. I have not (taken the trouble to quote and) refute it so that right thinking people should not be annoyed with us and (ask): "What is all this?"
There also with regard to the three cluster syllables:

> "That ritual practice relating to the three *bījas* that has been separately spoken of here in this way is a voluntarily produced extraction of the *piṇḍas* mentioned here by the God."

Because of their lack of insight into the (real) meaning of the verse, we do not know by just what word usage an extraction was done by these misguided people.[172]

(Here is an example) of those who do not know the actual (way) to extract mantra:

> "With the pair of verses that begin with 'one's own essence' the mantra of the two gods is referred to here. For the guru who is in possession of the inner symbolism[173] has told us so. The *śākta* part is implied by the six characteristics: 'the self's own essence"; 'in the path of the self'; 'self-intelligible'; 'self-luminous; 'self-joyous' (and) 'abiding in the self's own *śakti* beginning with the letter 'ū' and ending with 'kṣ'."

171. *Literally: "is an imposition on the words".*

172. *Jayaratha disapproves of the above verse which claims that the discussion on ritual practice contains the extraction for the three piṇḍas of the mūlamantra....*

173. *Literally: in possession of the "interior, inherent and inseparable presence of one thing in another."*

> Or it may be that the *śākta* part of these (two gods) begins with 'kṣ' and ends with 'ū' and is suggested by the six (characteristics): 'self-active'; 'in the path of the self'; 'self-existent'; 'arisen from the *kula* of the self'; 'self-joyous' (and) 'ascended to the station of the self'. Since the *śākta* part is from 'r' ending with *nāda*, it is also implied that the Śiva part is from *nāda* ending with 'r'."[174]

And so on. This extraction of those speaking is unconnected with the movement of creation and destruction (being commented upon above).[175]

> "When what should be spoken of with trepidation does not entail the fear that the tongue will be cut out, nor that the roof of the mouth will cave in, which shameless man is not a pundit?"[176]

Putting it another way, intelligence is indeed circumspect! What can we (who are particular about what is asserted) say about these self-satisfied[177] people? In order to reveal extremely supersensible matters in this way, we cannot imagine[178] by which yogi lord the divine glance[179] was first made to fall upon these gentlemen!

End of commentary on Verse 50.

174. *The verse that begins with the "self's own essence" etc. has not been identified in this text, therefore it is difficult to know to what the quotation is referring. The two gods are Śiva and Śakti who are uncertainly identified by six characteristics? The extraction of a mantra appears to be arbitrary and Jayaratha clearly disapproves of such methods of interpretation as can be seen from his concluding remarks.*

175. *The Śakti bīja with its creative and destructive movements is the subject under discussion and Jayaratha says that extracting mantra from it is unwarranted.*

176. *I.e., even on esoteric matters one can say what one likes and get away with it as no grave harm will fall.*

177. *Literally: "self-existent"; Skt.: "svayambhuvām".*

178. *Literally: "we do not know"; Skt.: "jānīmah".*

179. *Literally: "eye". The divine look or glance can be bestowed by a guru on his pupil with the effect of uniting the pupil's consciousness with his own. (Gupta, Hindu Tantrism, p. 81.)*

Now that which is connected with the ritual practice of each one of the *bījas* is over, (the Lord) explains the ritual practice relating to the *vidyā* in its entirety, in contrast to speaking (of it) in separate terms.

> 51. OR ELSE, (WHEN) ANYONE THINGS UPON THIS *VIDYĀ* IN ITS ENTIRETY AS PLACED IN THE MIDDLE OF THE *MAṆḌALA* OF THE NAVEL, THE LOTUS OF THE HEART AND THE *MAṆḌALA* OF THE FACE,
>
> 52. ALONE AND SHINING LIKE A RED LOTUS, OH GREAT QUEEN!, THERE SOON ARISES IN THE PERSON THE SOVEREIGNTY OF THE EIGHT QUALITIES.[180]

So, as even from merely meditating upon, repeating and remembering its name, special fruits are conferred, He says:

> 53. OH BELOVED ONE! EVEN WHEN HE RECALLS ITS NAME TO MIND, THE *SĀDHAKA* BECOMES A MAN LEARNED IN THE *CAKRA* OF THE MOTHER.
>
> 54. AND WHENEVER HE DOES REPETITION OF THE MAHĀTRIPURASUNDARĪ *VIDYĀ*, THEN THE UNLIMITED POWER OF THE MOTHER'S *CAKRA*[181] PASSES INTO HIS BODY.
>
> 55. AS A RESULT OF MEDITATION, THE *SĀDHAKA* BECOMES BELOVED AS A SON TO ALL THE *YOGINĪS* OF EVERY EXISTING KIND.

Having thus explained the greatness of the *vidyā* on its own, (the Lord) speaks (of it) as a result of being in conjunction also:[182]

> 56. SUPREME LADY! AND WHEN HE DOES (ITS) *PŪJĀ* TO COMPLETION, THEN HIS *KHECARĪS* BESTOW THE MOST EXCELLENT OF *SIDDHIS*,[183]

180. *As these verses occasion no comment from Jayaratha, the sovereign power that is referred to is most likely the eight siddhis.*

181. *Or else, it may mean "the unlimited power of the host of mothers". However, the reference to Mahātripurasundarī in the previous line suggests that it is the cakra itself.*

182. *I.e., not just on its own, but together with pūjā.*

183. *Presumably the siddhi of liberation sometimes called "khecaratvam".*

It its worship is done with a *cakra*, (the Lord) mentions on behalf of whom (the *sādhaka's*) *khecarīs* give the most excellent of *siddhis*:

> 57. SINCE TAKING REFUGE IN THIS *CAKRA*, OH PRAISE OF HEROES!, THERE RESIDE SIX HUNDRED AND FORTY MILLION EXTREMELY POTENT *YOGINĪS*.

Giving particulars on the matter (of the *cakra*), he discusses its special fruit:

> 58. MEDITATING ON THE EIGHT *BĪJAS* (AND) THE *KALĀS* ON THE OUTSIDE OF THE FIRST ONE WHICH IS IN THE CONNECTING POSTITION IN THE MIDDLE WITHIN THE *ANAṄGA* OF THE WOMAN, THE *SĀDHAKA* BECOMES LIKE ANAṄGA, OH MY BELOVED!

"Of the first one" means of the *Vāgbhava*. By "in the connecting position" is meant (in the connecting) place. It means that its place is in the middle where the *Kāmarāja* belongs. The *vidyā* is such that the *Vāgbhava* and *Kāmarāja* (*bījas*) are reversed. "On the outside" of it are the eight *bījas* named Vaśinī etc. and the "*kalās*" or the sixteen vowels called by the names of *Kāmākarṣiṇī* etc.. It means that when meditating upon the *cakra* (which is only to the above extent)[184] in the *anaṅga*,[185] i.e. in the *yoni* (indicated by the use

184. *The vidyā has the Vāgbhava and Kāmarāja bījas reversed: "HKHLHRĪṂ KEILHRĪṂ HSKLHRĪṂ". Surrounding the vidyā are ṚBLŪṂ, KLHRĪṂ, NVLĪṂ, YLUṂ, JMRĪṂ, HSLVYŪṂ, JHMRYUṂ and KṢMRĪM. (See Chapter I Verses 64 ff.) And beyond that are the sixteen vowels which are called Kāmākarṣinī etc. (See Chapter I verses 138 ff.) For purposes of meditation the cakra need only be drawn to the extent of the eight-spokec cakra. (The disposition may possibly be counter-clockwise.)*



185. *An epithet of the god of love and desire.*

of an epithet for Madana, etc.)[186] of whichever "woman", i.e. *sādhyā*, the *sādhaka* "becomes" like Anaṅga, the god of love, capable of bringing the whole world into subjection.

End of commentary on Verse 58.

(The Lord) discusses why it is that there is no act of ritual practice mentioned for the other *vidyās* as well as there is for the root *vidyā*:

> 59. OH GREAT LADY! THE PERFORMANCE FOR EACH OF THE *VIDYĀS* BEGINNING WITH KARAŚUDDHI WAS DISCUSSED BY ME EARLIER IN THE RUDRAYĀMALA TANTRA.[187]

He speaks about what becomes of the *sādhakas* who have penetrated into the eighth *cakra*:[188]

> 60. HAVING BECOME MADANA THROUGH THE *MĀDANAS* THAT ARE THE NOOSE, GOAD, BOW AND ARROWS,
> HE MAY AGITATE THE WOMEN OF THE WORLDS OF HEAVEN, EARTH AND THE UNDERWORLD.

In this way mentioning the dominance over women (resulting) from the *mādanas*, (the Lord) also refers to the dominance over males (that results) from the *śāktas*.[189]

> 61. SIMILARLY, THROUGH THE *ŚĀKTAS*, OH QUEEN OF THE GODS!, HE OVERPOWERS THE GODS, *GANDHARVAS*, THE *SIDDHAS* AND THE *VIDYĀDHARAS* WITH HIS BODY TRANSFORMED INTO TRIPURĀ.

186. *Epithet of the god of love and its use in the main verse indicates that the yoni is the location intended. The cakra with its bījas should be meditated upon in the sexual organ of the woman.*

187. *This edition of the text numbers "58" twice in succession. The number of this verse is actually "59" as rendered in the translation.*

188. *I.e., the fifteen-syllable mūlamantra belongs to the root triangle or eighth cakra.*

189. *Verses 60-64 discuss the worship as far as the eight-spoked cakra with two different sets of bīja mantras (arrows, bow, noose and goad) depending on whether one wants to affect men or women.*

"Having become Madana" was mentioned (in the last verse). Because they are on par, "with his body transformed into Tripurā" is said (in this verse).[190] By "similarly" it is suggested that the method of worship discussed for the *mādana* weapons is extended (to the *śākta* ones). (To the question) "What word in the text gives this meaning?", (the answer is) "It is obvious because they share the same class of weapons".[191] So why the hesitation? Let's drop the subject.

End of commentary on Verse 61.

He discusses what is the nature of these (*śāktas*) by which the *siddhi* for overpowering various things may come about:

> 62. THE *ŚĀKTAS* RELATING THERETO ARE THE ARROWS PRODUCED BY THE GREAT *VAJRAPRASTĀRA*.

The *mahāvajraprastāra* here is spoken of in the Śrīnityākālā; it does not mean the four-peaked Meru mountain; there isn't even any mention of it anywhere.[192]

There isn't here,

> "It is not possible for me to describe the power of this *cakra*...." (1:56)
> and,
> "Established here in the great *cakra*...." (1:59)

as (there is not) in the beginning (verses quoted above), anything

190. *In other words, Jayaratha is saying that there is a basic identity between Madana and Tripurā. Having mentioned Madana in the last verse with respect to the subjugation of women, the female role of Tripurā is appropriate in the subjugation of masculine beings.*

191. *The iconography of Tripurā includes arrows, bows, goad etc. as does that of Madana.*

192. *Although they are not really well defined, Bhāskararāya says there are three basic "prastāras": Bhūmi, Kailāsa and Meru. "When the Śrīcakra is identified with the eight deities Vaśinī etc., it is the Bhūprastāra; when it is with the mātṛkā letters it is the Kailāsa; and the Meru when it is with the sixteen nityā deities." (Lalitā-sahasranāman, p.297.) Verse 62 adds a fourth unidentified prastāra which has nothing to do with the Meru prastāra as Jayaratha is anxious to point out. The meaning of the verse is still obscure.*

significant in the mention (or lack of it) of the word "great".[193]
It has been said on this subject (of the *śāktas*) that:

> "The *bīja* which is between 'jh' and 'ñ' is placed above the one between 'ḍ' and 'dh'
> joined by the one behind and pierced by the one that is in the middle between 'ḍ' and 'dh'.
> Oh Goddess! This is the first arrow that is withering and looks like blood.
> That very entity adorned with indolence and *bindu*, Oh Auspicious One!, is the arrow named *Mohana* - the supreme cause of delusion in the three worlds.
> The entity in the middle between 'dh' and 's' pierced by the one between 'ṣ' and 'h'
> joined to the one at the end of 'y' with *bindu* is the supreme arrow *Sandīpana*.
> The *bīja* between 'ch' and 'j' adorned with the one at the end of 'ś' and the *bindu* that has above it the one between 'ṣ' and 'h' is called the fourth arrow with the name of *Tāpana*. It may even consume the thirty-three deities.
> The one at the end of 'n' joined by the one at the beginning of 'h' is the very distinct fifth arrow named *Unmādana* as it is the maddener of the three worlds, Oh my Beloved!"

Here is the meaning: the one which is "between 'jh' and 'ñ' is "d"; the one "between 'ḍ' and 'ḍh'" is "r"; the one "behind" is "ā" and the one "in the middle between 'ḍ' and 'ḍh'" is "ṃ", hence DRĀṂ. "That very entity" is the *bīja* DRĀṂ only with this difference of "indolence", i.e., the letter "ī", hence DRĪṂ. The one "between 'dh' and 's'" is "k"; the one "between 'ṣ' and 'h'" is "l"; "at the end of 'y'" is "i", hence KLIṂ. The one "between 'ch' and 'j'" is "v"; the one at the end of peace is "u" and the one "between 'ṣ' and 'h'" is "l", hence VLUṂ. The one "at the end of 'n'" is "s"; the one "at the beginning of 'h'" is "ḥ", hence SAḤ.[194]

193. *In the first chapter of this text the cakra is referred to with and without the adjective "great" without there being any significance attached. The same applies to "vajraprastāra" and mahāvajraprastāra.*

194. *The letter grid in footnote 320 of Chapter 1 is of no use for these extractions.*

The Śrīrasamahodadhi also says:

> "These are the arrows of the deity: extracting the one between 'ñ' and 'dh' twice over marked by the one between 'p' and 'ṣ', supplied with the one which backs up with 'au' and (the one which backs up with) 'ḥ' are joined together at the top with the one before 'k';
> the one at the beginning of 'g' and the one at the end of 'l' with two of the ones above 's' and provided with those at the ends of 'a' and 'i' joined with the one before 'k';
> and the one at the end of 'ṣ' marked with the one at the beginning of 'kh'."[195]

The one "between 'ñ' and 'dh'" is "d"; the one "between 'p' and 'ṣ'" is "r"; the one "which backs up with 'au'" is "a"; "with 'ḥ'" is "ī"; the one "before 'k'" is "ṃ", hence DRAṂ DRĪṂ. The one "at the beginning of 'g'" is "k"; the one "at the end of 'l'" is "v"; the one "above 's'" is "l"; that "at the end of the letter 'a'" is "i"; at the end of the letter "i" is "u"; "the one before 'k'" is "ṃ", hence KLIṂ VLUṂ. The one "at the end of 'ṣ'" is "ṣ"; the one "at the beginning of 'kh'" is "ḥ", hence SAḤ.[196]

And so, the peculiarity mentioned of being extracted from the middle of the Meru is not to be considered because of (its) belonging to another Tantra (and we're following the Śrīnityākālā). Thus, of the *mūlavidyā* produced by the *Vajraprastāra*, there is also (the statement that):

> "The *vidyā* according to the *Vajraprastāra* variant has twelve syllables. It is minus the three *bījas* at the beginning, middle and end."[197]

195. *For this extraction the letter grid in Chapter 1 footnote 320 may be used.*

196. *Note that the expressions "at the beginning, at the end" etc. are rather arbitrary and sometimes have to be loosely interpreted. The śākta arrows referred to in the main verse are thus DRAṂ DRĪṂ KLIṂ VLUṂ and SAḤ.*

197. *Presumably it is minus the three HRĪṂs.*

Beginning (with that statement, there is another that):

> "This is the complete supreme *vidyā* which bestows *siddhi*.
> But the *vidyā* which has arisen from the middle of the Meru
> has fifteen vocables."

And so on.... It may be that the peculiarity under discussion[198] is applicable.... Not excluding that possibility, it is the result of being mentioned via a differing authority. For otherwise, the trustworthiness of the Lord is shattered and without his authority what firm basis can there be?[199]

In this manner:

> "The aforementioned five arrows become complete when one by one etc. the letters of the elements are extracted upon them.
> Extracting the one at the beginning of the eleventh, it is in front of the one that is at the end of the one at the end of 'bh';
> including the one provided with Lord Jhiṇṭhi joined to the one at the beginning of Rudra.
> In the ninth, the one above the letter 'h' belonging to the season square, one should recognise as the fourth[200] in possession of the supreme abode of the excellent Rudra.
> In the ninth, the one established in the middle of Rāma is (established) in the middle of the gaps. It is the seat of the

198. *The "peculiarity" seems to be the drawing out on the basis of the Meru prastāra.*

199. *It is not at all clear what is exactly meant by the various prastāras (and particularly the Vajraprastāra) in connection with mantras etc.. Jayaratha seems to be saying that although the extraction based on the Meru prastāra is a valid one, it does not apply here because the "Lord" has specifically stated otherwise in Verse 62.*

200. *Traditionally there are six seasons recognised in India. The "fourth" is the fourth bīja.*

> letters of the deities; (i.e. it becomes the stand for the letters 'k' etc..[201]
> Oh Goddess! Excluding the third one, the three have Trimurti and are pierced.[202] They all should be attached to *bindu*.
> So much for four syllables.
> The fifth one must be given; it is the one at the end of 'dh' joined to *bindu*.
> As a result of joining *bindu* at their head these five become givers of *siddhi*.
> These five *bījas* are the lights in the five arrows; without it[203] they become fruitless, Oh Goddess!
> The seat and the five arrows are the messengers of the *mūla-vidyā* etc..
> (What was formerly stated by me in the Rurubheda, Oh Goddess, referred to the middle one. The *bīja* according to the *prastāra* variant was extracted by me earlier on.)[204]
> Following this method (the arrows) become fruitful; without the *bījas* and bereft of their traditional usage they do not attain their goal.
> In *pūjā* (the *śāktas*) are said to be with the *bījas* - not without."

201. *It has been suggested that the grammatical construction of this line in Sanskrit be amended to read: "Āsanaṃ devavarṇānāṃ kakārādi sthitaṃ bhavet." But in any case, the meaning appears to be that the letter "l" as part of a conjunct of letters can be written underneath the first letter in Sanskrit and, figuratively speaking, serves as a "seat" for that letter which is above: क्ल, म्ल, व्ल. The verse says that the letters "k" etc. represent deities and "l" looks like the lotus seat that is a regular feature of Indian iconography.*

202. *The question mark placed against this line by the editor of the text suggests that something is wrong with it. However, it appears to mean that excluding "the third one" (i.e. DE), Trimurti (i.e. "Ī") applies to and serves to "pierce" (lancelike) the other three syllables KLA, MLA and VLA, thus making KLĪ, MLĪ and VLĪ.*

203. *I.e., presumably without bindu, although the context does not make it clear.*

204. *The Rurubheda seems to be the text of which this unspecified writer is the author. Though apparently no longer extant, it is mentioned in the Śrīkaṇṭhīsaṃhitā as one of the sixty-four tantras. The "middle one" may refer to the Kāmarāja bīja...although the meaning is not clear.*

(Such) vain discourse is irritating! This is the extraction here: "The one at the beginning of the eleventh" is "k"; "the one that is at the end of the one at the end of 'bh'" is "m"; "the one at the beginning of Rudra" is "d"; "Lord Jhiṇṭhi" is "e", hence DE. The "season square" is the sixth; the one in it is "v", hence KĀMADEVA. "Established in the middle of the gaps" is "l"; as a result of this, one gets KLA MLA VLA DALE. There is Trimurti.[205]

So,

> "The (*śāktas*) that are associated with traditional teaching are to be joined to these *bījas*."

If that is said with the concurring authority[206] of the Śrīrasamahodadhi, so be it.... But as in this book[207] (which you are using as a disguise for your own point of view)[208] this is not seen to be so, and (the subject) has not been touched upon by any of you in an informative (work) on the mantra symbolism based on Buppārāhula and his followers,[209] we are dubious as to whether it is true or untrue. In the case of it being true, we are not at fault (in our scepticism) since among the Kashmiris it has been said of old that Śrīmanviśvāvarta is the acknowledged founder of this doctrine.[210]

205. *Jayaratha obviously does not approve of the extraction of these bījas. He does not give the extraction for the fifth one and without the actual letter grid in use, it is virtually impossible to clarify the numerical references. However, guessing from the expression "ṛtukoṣṭhasya" it would seem to have had rows of chesslike squares....*

206. *Literally: "force"; Skt.: "balād".*

207. *The Śrīrasamahodadhi.*

208. *Literally: "This book is possessed of appearance in disguise from the house of the gentlemen". I.e., the Śrīrasamahodadhi is being used to put a false interpretation forward.*

209. *The Sanskrit reads "buppārāhulīyatvena" which for lack of a better translation is taken to refer to the proper name of a particular mantra exponent of the times.*

210. *Jayaratha is once again objecting to an interpretation made by others on what he considers to be dubious evidence. He bases his scepticism on the fact that he is a true follower of the teachings of the actual founder of the doctrine.*

> "...he who misleads a disciple is damned."

With these five *bījas* left out of it (forgetting about the significance of the half-verse),[211] what has been taught? And if the guru himself teaches mantra erroneously, how can you blame his students? If use is mistakenly made of the verses of the Śrīrasamahodadhi, then so be it because it results in mere distortion of the truth with no harm (done) to the facts as they are. But (giving) false instruction about mantras directly learnt from the guru is a grievous mistake. Thus, the sort of bad practice that applies to you gentlemen is (epitomised) in the dictum, "it is easy to say that the earth is free of the sick when the physician himself prescribes poison".[212] Enough of revealing the faults of the established ancients with their prior guruship! As for ourselves, (since) our practice is to stick[213] keenly to the facts, no blame can be incurred to offend this and the celestial worlds.[214]

As they say:

> "One should not criticize etc. in (a spirit of) animosity
> those who are initiated,
> for a fault that (is pointed out) without ill-will is
> surely for our education."

When it comes to things that are non-existent,[215] our point of view is the superior one. Enough of bringing the ill-educated to order!

End of commentary on Verse 62

211. *I.e., the half-verse quoted above from the Śrīrasamahodadhi.*

212. *I.e., it is easy enough to settle mantra matters when one is quite happy to dish out blatant untruths.*

213. *Literally: "touch"; Skt.: "saṃsparśana".*

214. *Literally: "both worlds"; Skt.: "ubhayaloka".*

215. *The Sanskrit reads "avastusattve", i.e. in the existence of what isn't substantial"? May it mean on purely "a priori" grounds? The force of what Jayaratha is saying is not clear.*

Having presented the *śāktas* in this way, He also speaks about the *mādanas*:

62. BUT THEY ARE THE *MĀDANAS* (WHEN) THEY ARE ADJOINED TO THE FIRST (AND) THE FOLLOWING ONES BENEATH ALL.

"The ones beneath all" are indicative of the four - air etc. which are lying in the lower part of "all", i.e. of the path; meaning that they are inside it. The meaning of the verse is that the arrows again become *mādanas* when they are "attached" to these (four) following, i.e. coming after the "first" one which is space whose denoter is the letter "h". The resulting sequence is: "h", "y", "r", "l" and "v".[216]

End of commentary on Verse 62.

And,

63. THE ONE AT THE END OF THE FIRST IS THE GREAT NOOSE AND IS DECLARED TO BE MALE.
RUDRAŚAKTI IS CALLED THE EARRINGS; IT IS *MĀYĀ* AND IS SAID TO BE THE FEMALE NOOSE.

64. OH PĀRVATĪ! FROM THE *ARUṆĀ* CLASS THE FOURTH AND ALSO THE SECOND ARE THE PAIR OF MALE AND FEMALE BOWS.
THE GOAD IS DESIRE, FIRE (AND) THE PERVADER.

"The one at the end of the first" is "ā". The "Rudraśakti" which has the nature of the fourth vowel renowned for its proximity to "ā" (and) the pair of earrings which are the two letters "i" from whose

216. *The path is presumably the path of evolution of the material elements with space considered to be "above" the four grosser ones of wind, fire, water and earth. These elements are considered to have corresponding positions within the body. The commentary is suggesting that the "arrows" DRĀṂ DRĪṂ KLIṂ VLUṂ and SAḤ are to be joined to the letters of the elements that begin with space and end with earth, thus forming the mādanas HDRĀṂ YDRĪṂ RKLIṂ LVLUṂ and VSAḤ. The anomaly here is that "l" is traditionally the letter for earth and "v" stands for water....*

combination it arises, is *māyā* here (not the one of four parts)[217] and is said to be the female noose. That is the connection. And so (it has been said):

"Like the letter "ī" (of which there are halves) the *māyā* that also has four parts belongs to women."

This (quotation) contradicts a stated view that (*māyā*) has three letters. However, it is not by a mere reference to the wisdom of the ancestral[218] Anantavijaya that a three-part enumeration is thus also deemed to be useless....[219]

"From the Aruṇā class" is from the "t" class; "the fourth" (letter) is "dh"; "the second" is "th"; "desire" is "k"; "fire" is "r"; "the pervader" is "o". Thus, KROṂ. The goad of desire has already been mentioned in the first chapter.[220] Again they are to be terminated with *bindu*, because in mantra matters it is appropriate.

And it is said that:

"The pair of letters that precede the letter 'ū' with the one at the beginning of 'k' provided as head are said to be the two *mādana* and *śākta* nooses.

217. *Jayaratha is saying that the long vowel "ī" is to be taken as māyā and not the mantra HRĪṂ which is often referred to by the same name. The four parts are H, R, Ī and bindu. The pair of short "i"s (which in Devanāgarī have the ornamental shape of earrings) combine to form the long "ī".*

218. *Literally: "collected from great-great-grandfather".*

219. *Although he doesn't wish to dwell on the issue, Jayaratha is saying that there exists a school of thought which considers māyā to have three parts, in addition to the two and four cited in the above quotation from Anantavijaya.*
Two parts = i + i = ī; three parts = i + i + bindu = īṃ; four parts = h + r + ī + bindu.

220. *This remark must refer to the mentions of the "goad" in Verses 124, 127, 160 and 164 in Chapter I and also possibly to the quotation from the Śrīrasamahodadhi in the commentary to the dhyāna verses in that same chapter.*

One should extract one goad joined to the part before Indra.[221]

The second is the one at the beginning of 'k'; the one at the end of the *yoni*; the one at the end of 'ṃ' (and) the one between 'l' and 'y'.

The one at the end of 'ṇ' and the one at the beginning of 'p' together with the one at the beginning of 'k' are the extracted pair of bows.

The one below 'ṣ'; the one below 'r'; the one between 'l' and 'y'; the one below 'v' together with the one at the end of 'l' all also have the *bīja* between 'au' and 'ḥ' as their head. They are said to be the five excellent arrows of Kāmadeva."

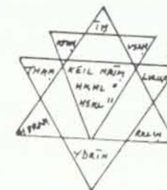
"The pair of letters that precede the letter 'ū'" are "ī" and "ā"; "the one at the beginning of 'k'" is "ṃ". Thus, ĪṂ and ĀṂ. "The one at the beginning of 'k' is 'ṃ'; "the one at the end of the *yoni*" (i.e. of the letter "e") is "o"; "the one at the end of 'ṃ'" is "k"; "the one between 'l' and 'y'" is "r". Thus, KROṂ. "The one at the end of 'n'" (with respect to its position in the adjacent downward triangle) is "th"; "the one at the beginning of 'p'" is "dh"; "the one at the beginning of 'k'" is "ṃ". Thus, THAṂ and DHAṂ. "The one below 'ṣ'" is "h"; "the one below 'r'" is "y"; "the one between 'l' and 'y'" is "r"; "the one beneath 'v'" is "l"; "the one at the end of 'l'" is "v"; the "*bīja* between 'au' and 'ḥ'" is "ṃ". Thus, HAṂ YAṂ RAṂ LAṂ and BAṂ.[222]

End of commentary on Verse 64.

221. *"Jambha" is an epithet for Indra which stands for the letter "l"? However, the commentary that follows does not make clear what this first goad is.... Probably KROṂ.*

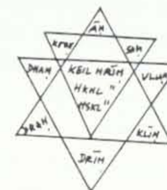
222. *The letter chart in footnote 320 of Chapter I is useful for extracting these mantras bearing in mind that expressions such as "below", at the end of" etc. are somewhat loosely interpreted. With respect to the five "arrows" and the additional unidentified "female" goad (see footnote 221), the "mādanas" which are hereby produced appear to be a partially different set of "weapons" from the version just previously given. It seems that one set is applied when dominance is desired over females, and the other set applies when dominance is desired over males. They are to be worshipped in conjunction with the eighth cakra as suggested in Jayaratha's introduction to Verse 60. The following diagrams may represent the dispositions of the mantras.*

The eighth cakra worshipped with the mādanas for the sake of female domination.



		Alternative
noose	= *ĪṂ*	*ĪṂ*
goad	= *KROṂ*	*? KROṂ?*
bow	= *THAṂ*	*THAṂ*
arrows	= *HDRAṂ*	*HAṂ*
(mādanas)	*YDRĪṂ*	*YAṂ*
	RKLIṂ	*RAṂ*
	LVLUṂ	*LAṂ*
	VSAḤ	*VAṂ*

The eighth cakra worshipped with the śāktas for the sake of male domination.



noose	= *ĀṂ*
goad	= *KROṂ*
bow	= *DHAṂ*
arrows	= *DRAṂ*
(śāktas)	*DRĪṂ*
	KLIṂ
	VLUṂ
	SAḤ

(As) it is certainly not the worship of the *mudrās* that was previously spoken about,[223] (the Lord now) discusses what (the *pūjā*) is and whether these (*mudrās*) are to be worshipped or not (worshipped):

65. OH GODDESS! AT THE TIME OF *PŪJĀ* ONE SHOULD WORSHIP IN ALL OF THE *CAKRAS* THE *MUDRĀS* OF TRIPURĀ THAT ARE ENDOWED WITH THE EIGHT *SIDDHIS*.

Because of their association with the ten *mudrās*, the two qualities of *rasa* and *mokṣa* are also implied with the eight *siddhis*. The gist of it all was given earlier on.[224]

End of commentary on Verse 65.

And as, because of its aforementioned likeness to the Most High, there is an unique equivalence, He says:

66. HENCE THIS IS THE PARAMOUNT *VIDYĀ* - THE SUPREME LADY TRIPURĀ.
OH QUEEN OF THE GODS! THERE EXISTS NO *VIDYĀ* LIKE IT.

Consequently,

67. THE LORD HARI ASSUMED THE FORM OF TRAILOKYAMOHANA[225] AFTER HAVING FIRST WORSHIPPED THIS *VIDYĀ* (CALLED) TRAILOKYAMOHINĪ.

68. KĀMADEVA TOO, OH QUEEN OF THE GODS!, WORSHIPPING MAHĀTRIPURASUNDARĪ BECAME THE HANDSOME CYNOSURE OF ALL (WOMEN).[226]

223. *Chapter 3 only discusses the actual making of the mudrās.*

224. *The pūjā of the mudrās or goddesses should be performed in conjunction with that of the siddhis.*

225. *An epithet of Viṣṇu - referring to the churning of the ocean when He took on the form of a woman in order to delude the asuras into pursuing Him instead of the nectar.*

226. *I.e., all women desire the god of love.*

Similarly,

69. EVEN NOW, AS THE OBSERVANCE OF A VOW, I DO REPETITION OF THIS (*VIDYĀ*) THREE TIMES A DAY IN ORDER TO MAINTAIN THIS RANK,[227] OH LOVELY ONE!

He mentions about the difference in fruit that comes of this *vidyā* (and of the *cakra* too) through the worship of the whole and the parts:

70. OH GODDESS! FROM THE WORSHIP OF THE MIDDLE ONE, A MAN BECOMES LORD OF SPEECH,
AND ANOTHER KANDARPA FROM THE VENERATION IN THE OUTER, MIDDLE AND INNER.

71. WITH THE WHOLE ALWAYS IN CONJUNCTION WITH ALL THE GODDESSES, OH PĀRVATĪ!,
ONE MAY ATTAIN THE *KHECARĪ SIDDHI*[228] ACCOMPANIED BY THE ATTRIBUTES OF *AṆIMĀ* ETC..

"Of the middle one" means the eminent (*cakra*) of the root triangle with the fourfold goddesses[229] that are located in (that) eighth *cakra*. From the worship (of it and) of the eight-spoked one which (with respect to the root triangle) is outside, and from (the worship) of the ninth *cakra* too (which is the one that abides in the middle of the middle one), Lordship of Speech and the state of Desire[230] are attainable. It is a twofold worship of the *cakra's*

227. *Literally: "to achieve or accomplish this position", i.e. even Śiva's exalted rank depends upon his devotion to the vidyā.*

228. *I.e., liberation.*

229. *Kāmeśvarī, Bhagamālinī, Vajreśī and Tripurasundarī.*

230. *The Sanskrit reads "kāmatvam" meaning Śivahood; the state of the Lord Kāmeśvara who is Śiva under another name.*

separate parts.[231] And from the worship (of the *cakra*) in its entirety, the *Khecarī siddhi* may appear accompanied by the eight *siddhis* of *Aṇimā* etc..[232] What indeed is the point of having recourse to the three sets of eight without basis? Who can conceive of it?![233]

A blessing to all!

End of commentary on Verse 71.

Here ends the fourth chapter in the commentary composed by Rājānaka Śrīmad Jayaratha on the Śrīvāmakeśvarīmatam.

231. *I.e., from the worship of the root triangle on its own Lordship of Speech arises, and from the worship of the eight-spoked, the root triangle and the bindu cakras, "kāmatvam" is the fruit.*

232. *From this bit of commentary it appears that the Khecarīsiddhi of liberation is a superior, all-encompassing siddhi that implies the attainment of the eight traditional ones.*

233. *Jayaratha doesn't make his meaning very clear here, but he may be taking exception to another commentator's interpretation of "outer, middle and inner" as indicative of the outer Trailokya-mohana cakra with its eight compass directions, of the middle eight-petal lotus and inner eight-spoked cakra. By "without basis" (nirnibandhanam) he suggests without scriptural basis.*

Fifth Chapter

How can there be *siddhi* in this matter without *homa* and repetition of the *vidyā* as a whole and in sections? By means of the (device) of the Goddess speaking and referring to the theme of the chapter, (the Lord) discusses what it is:

1. YOU HAVE SPOKEN ALL ABOUT THE HIGHEST KNOWLEDGE OF TRIPURĀ AND ABOUT THE THREE - THE STATE OF DESIRE, THE KNOWLEDGE OF *VIṢA* AND THE STATE OF LIBERATION.[1]

2. NOW, ŚAṄKARA, SPEAK ABOUT THE RITE THAT HAS TO DO WITH *HOMA* AND REPETITION OF THE MANTRA! BY THE MERE PRACTICE OF IT, EVEN THE ILL-FATED PERSON ACHIEVES SUCCESS.

"Three" means the collectivity (of them).

End of commentary on Verse 2.

In order to reply to this (the Lord) says ("Śrī Bhairava says"):

3. LISTEN GODDESS! AND I WILL TELL YOU ABOUT THE RITUAL PRACTICE (RELATING TO) THE MANTRA OF TRIPURĀ WITH ITS METHOD FOR *JAPA* AND *HOMA*[2] CONFERRING THE DESIRED FRUITS.

On that subject He now discusses the ritual method for *japa*:

4 & 5. OH SUPREME LADY! IF, HAVING WORSHIPPED THE WHOLE *CAKRA* AS PRESCRIBED, THE *MANTRIN*[3] RESOLUTE IN HIS VOW, PERFORMS EVEN ONE THOUSAND REPETITIONS OF THE MANTRA

1. *See Chapter IV Verses 17 and 18 including commentary.*

2. *A religious ceremony involving oblations into a sacred fire - usually of clarified butter.*

3. *I.e., the person who is repeating the mantra for the sake of worship.*

STANDING BEFORE IT (WHETHER THE MIDDLE ALONE, OH GODDESS, OR THAT INVOLVED IN THE OUTSIDE AND THE MIDDLE), THEN, SUPREME LADY!, HE OBTAINS UNLIMITED FRUIT.

"The middle alone" means the one in the form of the root triangle. As the most important proceeding in *pūjā* is therein with the eighth and ninth *cakras*, the sense (of the verses) is: "What is the use of other inessential worship given that effort concentrated on the essential shares in the fruit?"[4] By "involved in the outside and the middle" is meant the three-angled one that is in the middle, in conjunction with the seventh *cakra* abode that is on the "outside" with its supervising entities that are the inner limb attendants having the nature of the eight deities Vaśinī and the rest. Meaning therefore, that one should worship the three-spoked one together with the eight-spoked one. By "before it" is meant in front of the venerated *cakra* distinguished into three parts.[5] "If" is meant in a causal sense. The use of the word "even" indicates that a lesser number is also admissable. Consequently, as one may perform repetition of the mantra a hundred and more, or a thousand times, it means that one may obtain "unlimited fruit". It is very clearly demonstrated here that "*japa*" is the main part. Vain are the babblings of others! Enough conjecture about the poor notions of those who consider themselves knowledgeable![6]

End of commentary on Verse 5.

4. *Jayaratha is pointing out that the main verses concentrate on the eighth cakra because it involves the most important part of the pūjā ceremony. By worshipping it (and the ninth cakra) alone, the fruits of performing japa to all of the nine cakras may be obtained. So there is little need to take the ceremony to its fullest extent.*

5. *For the sake of performing japa the nine cakras have been abridged to the bindu cakra (the ninth); the root triangle (the eighth) and the eight-spoked cakra (the seventh).*

6. *The implication here is that the performance of "japa" is the important thing with the actual number of repetitions as a secondary consideration.*

(The Lord) mentions another alternative in this matter:

6. OTHERWISE, ONE MAY UNDERTAKE THE REPETITION OF MANTRA (BY) MEDITATING ON THE *CAKRA* IN THE HEART, HAVING REFLECTED ON THE SUPREME LADY PRESENT THERE BY MEANS OF THE PREVIOUSLY DESCRIBED MEDITATION.[7]

Cakra means the triple type one also.[8]

End of commentary on Verse 6.

As there are many ways of undertaking repetition of the mantra, He says:

7. ALOUD OR SILENTLY, - EVEN MENTALLY, OH VIRTUOUS ONE!

By "aloud" is meant with voice since they say:

"What the self does not hear is said to be mental. What is heard (only) by the self consider as silently.[9] What others hear, Oh Goddess!, is called voiced."

He discusses the "how", "the how much" and "what are the fruits?" of (*japa*):

7, 8, 9 & 10. OH GODDESS! HE WHO WITH BODY TRANSFORMED INTO TRIPURĀ (AND) GIRT IN THE *MUDRĀS* AND *NYĀSAS* PREVIOUSLY DISCUSSED PERFORMS AT LEAST ONE HUNDRED THOUSAND REPETITIONS OF THE MANTRA HAVING ASSEMBLED A ROSARY EMBELLISHED WITH SAFFRON, ALOE, CAMPHOR AND MUSK THAT (EITHER) CONTAINS A STRING OF PEARLS, IS PRODUCED FROM ABUNDANT CAT'S EYE GEMS, CRYSTAL, *RUDRĀKṢA*,

7. *Japa may be performed with the cakra internalised. The meditation (dhyāna) for Tripurā is contained in I:113-131.*

8. *I.e., the cakra abridged to the seventh, eighth and ninth cakras.*

9. *"Silently" here means with a slight but perceptible movement of the lips as some do when reading a book.*

PUTRAJĪVIKA[10] AND LOTUS SEEDS; (OR) IS FASHIONED FROM CORAL, RUBIES ETC. (OR) RED SANDALWOOD, HE IS RELEASED FROM MORTAL SINS.[11]

The body is transformed into Tripurā as the result of girding oneself in the *nyāsas* previously discussed. By the word "etcetera", conch shells and so on are understood. Consequently, the nine (gems)[12] are not expressly intended. (The nine gems) are not a rule since a variation (in this matter) depends upon the text only.

> "For the mastery of the *siddhi* of oratory, (the beads) are made from pearls and crystals.
> For the attainment of the state of Desire, they are produced from cat's eyes, rubies and various precious stones, or else from sandalwood.
> The fashioning from *putrajīvika,* lotus seeds and *rudrākṣas* etc. is for pre-eminence over the great *Nirañjana siddhi.*"

That is one stated variation. Here is another:

> "A string of beads should be fashioned that has the supporting tinged with red sandalwood.[13]
> In the first (*cakra*) a three part one of pearls etc. is for the

10. *The Rudrākṣa seeds are from the tree Elaeocarpus ganitrus are sacred to Śiva. Putrajīvika seeds originate from Putranjiva roxburghii and are said to be propitious to the health and welfare of sons/children.*

11. *Although the Sanskrit verse is not explicit on the matter, the rosary is usually made of one substance entirely. There is a tradition that the results of the japa will vary according to what the rosary is made of. The lotus seed rosary leads to the destruction of the enemy; with the coral rosary one gains wealth; a rosary of jewels and silver grants success and Kuśa seeds deliver from sin. The type of rosary may also vary from sect to sect. (Chattopadyaya, Reflections, p. 67.) The commentary to this verse gives its own version of the effects of different rosaries.*

12 *In Hinduism there are nine traditionally auspicious gems: pearl, ruby, topaz, diamond, emerald, lapis lazuli, coral, sapphire and gomeda (?). These nine jewels may be disposed on the pots or jars used in the sacred rituals.*

13. *Though the Sanskrit reads "śoṇacandanajam", it seems likely that the thread is dipped in sandal rather than being made of it.*

> deities of the single, tripe and eight-angled ones.[14]
> In the last (*cakra,* the string of beads) of *putrajīvas* and so on is for the eight established goddesses in the eight-angled one.
> And one of crystal, coral and rubies etc. for the goddesses of the middle *cakra.*"

(This) quotation is no rule either because the variation belongs only to this text and it has no backing in sacred tradition.[15]

End of commentary on Verse 10.

(The Lord) now reveals how with number of repetitions there is a corresponding increase of fruits:

11. THERE IS NO DOUBT THAT WITH TWO HUNDRED THOUSAND (REPETITIONS OF THE MANTRA) THE GODDESS TRIPURĀ ABSOLVES THE SINS OF A *SĀDHAKA* COMMITTED DURING SEVEN LIVES.

12. WITH THREE HUNDRED THOUSAND REPETITIONS, THE CONSCIENTIOUS *MANTRIN* (WHOSE BODY IS MANTRA) AT ONCE DESTROYS THE SIN PRODUCED IN SEVEN THOUSAND LIVES.

13. HAVING REPEATED THE *VIDYĀ* FOUR HUNDRED THOUSAND TIMES, HE BECOMES THE GREAT LORD OF SPEECH. AND AS THE RESULT OF FIVE HUNDRED THOUSAND REPETITIONS, HE IS RID OF POVERTY AND BECOMES THE GOD OF WEALTH[16] BEFORE ONE'S VERY EYES.

14. *The deities of these important three cakras can be worshipped all together in the ninth (or "first - depending on how you look at it) cakra.*

15. *Jayaratha is emphasising the fact that there is more than one acceptable way of making the rosary and no one of them is of conclusive authority.*

16. *"Vaiśravaṇa" is an epithet of the god of wealth - Kubera.*

14. WITH SIX HUNDRED THOUSAND REPETITIONS OF IT (HE BECOMES)
THE GREAT LORD OF THE *VIDYĀDHARAS*, AND WITH SEVEN HUNDRED THOUSAND,
HE ATTAINS THE COMPANY OF THE *KHECARĪS*.[17]

15. OH GREAT LADY! WHEN HE HAS PERFORMED EIGHT HUNDRED THOUSAND REPETITIONS IN NUMBER,
THE HONOURED ONE OF THE GODS BECOMES THE LORD OF THE EIGHT *SIDDHIS*, *AṆIMĀ* AND SO ON.

16. WITH AN AMOUNT OF NINE HUNDRED THOUSAND REPETITIONS TO TRIPURASUNDARĪ,
THE *MANTRIN* DULY BECOMES LIKE ANOTHER EMBODIMENT OF RUDRA.

(The Lord) makes the Rudra embodiment of (the *sādhaka*) explicit:

17. OH GAURĪ! THE EVER-JOYFUL HERO[18] BECOMES THE LORD WHO FUNCTIONS OF HIS OWN FREE WILL.
OF UNDIMINISHED[19] SPLENDOUR ON EARTH, HE IS HIMSELF THE CREATOR OF THE WORLD (AND) THE DESTROYER.

The "becomes" is implied.

End of commentary on Verse 17.

17. *The "Khecarīs" are particular śaktis or yoginīs that mediate the descent of the universal consciousness into the individual. The khecarīs operate the sphere of consciousness. The other śaktis in this classification are Gocarīs, Dikcarīs and Bhūcarīs who respectively operate the spheres of the psyche, the outer senses and the external world. (Singh, Pratyabhijñāhṛdayam, pp.39-40.) The great lord of the vidyādharas is Sarvārthasiddha. The vidyādharas are mythical beings of human form belonging to the air-space regions and possessing magical knowledge.*

18. *The use of the word hero is an allusion to one of the three basic types of Tantric sādhakas: the animal (paśu), the hero (vīra) and the divine (divya).*

19. *Literally: "unimpeded, unobstructed"; Skt.:"apratihata".*

But do the three ways of repeating mantra (aloud etc.) have, or not have, something special with regard to one another? On this (the Lord) says:

18. OH GREAT LADY! BY SPEAKING OUT LOUD ONE MAY OBTAIN (AS MANY FRUITS) AS THERE ARE REPETITIONS OF THE MANTRA;
A HUNDRED THOUSAND WHEN PERFORMED IN SILENCE
(AND) BY THE MENTAL (METHOD, ONE MAY OBTAIN) THE FRUITS OF TEN MILLION REPETITIONS OF THE MANTRA.

(This verse) means that the small number - once, twice, three times... that the *sādhaka* has vocally repeated the mantra, gains him the benefit of only the number performed. Likewise, a hundred thousand repetitions performed in silence gain him one hundred thousand times the benefit compared with that of vocal repetitions. Thus, repeated mentally there are ten million times (the fruits). The gist is that there is a successive increase.[20]

End of commentary on Verse 18.

He also discusses a characteristic of *japa* that results from difference in locale:

19. VERILY OH VIRTUOUS ONE! IN WHICHEVER PLACE THE WEST-FACING, THE SVAYAṂBHŪ, THE BĀṆA OR ITARA *LIṄGAS* EXIST,

20. THERE ONE SHOULD REMAIN PERFORMING ONE HUNDRED THOUSAND REPETITIONS OF THE MANTRA WITH ONE'S BODY TRANSFORMED INTO TRIPURĀ.

The "Itara" (*liṅga*) has been allocated in many ways by *siddhas* and others. (For example:)

"The West-facing *liṅga* is said to be established in the *yoni*. The ones positioned in the plexus of the heart and in the

20. *The implication seems to be that for every one repetition of the mantra performed silently, there are one hundred thousand times the fruits of its vocal repetition. Similarly, when performed mentally, the fruits of one repetition are ten million times that of a vocal repetition.*

bindu are called Svayaṃbhū and Bāṇa. Itara is in between them...."[21]

The "many ways" are found in the scriptures. They are to be deduced by diligent yogis according to their predilections and as far as their own experience allows. And by others, the various locations of the *liṅgas* are often described any which way! It is not our intention to (enter) again into a difficult-to-grasp, thoroughly chewed over exposition on this. So let us drop the subject. (The Lord) mentions the consequences:

20. THEN, OH QUEEN OF THE GODS!, A MAN BECOMES AN AGITATOR OF THE THREE WORLDS.

So, after concluding (all) this, He discusses the ritual method for *homa*:

21. THUS HAVING AT FIRST DONE REPETITION OF THE MANTRA TO THE BEST OF HIS ABILITY,
THE EXCELLENT *SĀDHAKA* SHOULD PERFORM *HOMA* IN TEN PARTS...[22]

He discusses "with what" and "how":

22. ...WITH FLOWERS OF THE BRAHMA TREE, OR ELSE WITH REDDISH FLOWERS[23] AND THE THREE SWEET SUBSTANCES ACCORDING TO RULE.

The "Brahma tree" is the sacrificial (Butea frondosa) with its Palāśa (blossoms) etc.. The "three sweet substances" are sugar, ghee, milk and so on that have many preparations. If Svayaṃbhū flowers are

21. *The ascending order of liṅgas is traditionally: Svayaṃbhū, Bāṇa, Itara and Para. This verse in giving a different order demonstrates, as Jayaratha says, the various alternative arrangements found in the scriptures.*

22. *The procedure for homa as given below in the commentary may be summed up in ten principal steps: meditation on the triangle; invocation of Ambikā; bringing of Fire; casting it into yoni; blazing-up of Fire; consecration of ladles and offerings; pre-natal ceremonies etc.; dismissal of Mother Goddess; worship of mantra-cakra and visualizing of Fire as face.*

23. *The Kusumbha flower is the Safflower or Hermit's water-pot. But here it apparently means any red flower.*

mentioned in the text, it means wild flowers. By "according to rule" is meant that one should make fit for worship a sacrificial receptacle having glanced upon it with a supreme gaze from among the eight pits being mentioned there;[24] having sprinkled it with the weapon (mantra);[25] dug it out; blessed it with water; beaten it (and) smeared it (with cow dung);[26] having divided it into four with an entrance; made it adamantine;[27] covered the inside and out with shining heaps of Kuśa grass, (and) having disposed the three Śaktis Vāmā etc. on the encircling rims[28] for the sake of removing obstacles (to the worship).[29] Then "one should perform *homa*" by meditating on the triangle in the intersection;[30] by invoking Ambikā with the *māyā bīja*;[31] placing her upon the seat (and) worshipping her; by bringing Fire; sprinkling it; turning it into nectar;[32] worshipping it (and) meditating upon it as semen; by casting it into her *yoni* after three circumambulations from left to right; by sprinkling her *yoni* with the weapon (mantra), covering it with Darbha grass (and) displaying the "burning" *mudrā* on the blazing-up of the Fire; by performing the rites of: conception for a male child; parting of the hair; birth

24. *The āgamas as a rule prescribe eight types of kuṇḍa: square, round, triangular, crescent-shaped, vulva-shaped, pentagonal etc.. (Gonda, Medieval Religious Literature, p. 191.) It seems that the particular shape of the fire-pit should be chosen by allowing one's gaze to fall upon it by chance.*

25. *The weapon mantra is PHAṬ.*

26. *"Lepana" is a traditional practice of smoothing the earth with a mixture of cow dung and water.*

27. *I.e., with the mantra PHAṬ.*

28. *Monier-Williams defines the mekhalās as the four lines or cords surrounding the receptacle for the sacrificial fire. In the Tantric ritual, however, they are meant to be raised perimeters of earth at the bottom; half way up the sides and around the outer edge of the kuṇḍa or sacrificial pit.*

29. *The Kuśa grass serves the purpose of covering the inside and the outside of the kuṇḍa. The śaktis are worshipped for the removal of obstacles.*

30. *The "intersection" refers to the crossing into four with entrance? Is it an imaginary criss-crossing?*

31. *I.e., the mantra HRĪṂ.*

32. *With which mantra?*

and giving of a name, with the limb *vidyās*[33] (and) individual oblations; by consecrating with an aspersion of drops from the water vessel the two large and little ladles[34] (with their Śiva-Śakti nature) placed face down on the Darbha grass to one's left, and the materials for *homa* - the clarified butter etc.; by offering in full[35] for the completion of the sacred rite (and) dismissing the mother of Fire;[36] by worshipping the mantra *cakra*[37] in the fire of Desire (and) by visualising the entire sacrificial pit as the face of Fire.[38]
It means, not having violated the procedure prescribed in tantras of all kinds.[39]

(The Lord) discusses what occurs when (*homa*) is performed in this way:

> 22. THEN THE *VIDYĀ* BECOMES THE DESTROYER OF THE HOST OF GRAVE OBSTACLES,

33. Are these the mantras belong to the individual cakras as given in Chapter I?

34. "Sruk" is the larger of the sacrificial ladles; "sruva" is the smaller. The oblation is spooned from the smaller into the larger ladle and from it into the fire. "Sruk" is deemed to have the nature of Śiva and "sruva" of Śakti.

35. The Sanskrit reads "purṇām dattva" and presumably it means that as the rite draws to a close, all that still remains in the way of oblation offerings is cast into the fire.

36. Ambikā is the mother of the newly engendered fire. The homa is an enactment of sacred intercourse. The kuṇḍa or sacrificial pit symbolises the yoni of the goddess Ambikā whose presence is invoked into its centre. Fire is the male element - the semen which is cast into the yoni setting ablaze the Darbha grass which then symbolises a new birth. Pre-natal and natal rites are performed for the fire's new offspring.

37. This may be the inner triangle (or seventh, eighth and ninth cakras?) plus the fifteen syllable vidyā.

38. Face of Fire?

39. The Sanskrit literally reads: "in similar and dissimilar tantras," which may mean that tantras of all kinds give the same basic method for pūjā.

> 23. THE FULFILLER OF ALL DESIRES AND THE DONOR OF THE FRUITS OF ENJOYMENT AND LIBERATION, OH GODDESS!

He discusses where one may perform it:

> EITHER IN THE *YONI* SACRIFICIAL PIT, OR IN THE FEMALE GENITAL SYMBOL,[40] IN THE CIRCLE OR IN THE HALF-MOON ONE,
>
> 24. IN THE *CAKRA* OF NINE TRIANGLES, OR IN THE SQUARE AND THE EIGHT LEAVES.[41]

The "genital symbol" means the three-angled one.[42] "In the nine triangles[43] and in the *cakra*" is a *dvandva* type of compound. By the "eight leaves" is meant the lotus with eight petals. But since the *homa* (sacrifice) is valid with one sacrificial pit alone, what is the use of specifying "eight" of them?[44]

> IN THE SACRIFICIAL PIT OF THE *YONI*, ONE BECOMES A FLUENT ORATOR;
> THERE IS EXCELLENT PLOUGHING IN THE FEMALE GENITAL SYMBOL;

40. Literally: "mark or sign"; Skt.: "aṅke".

41. The verse is specifying eight places suitable for the performance of homa. Either in an actual sacrificial pit, or in various locations within the yantra of the Śrīcakra. "Vartula" meaning "ring or circle" refers to the round sixteeen-petal lotus in association with the three rings. "Ardhacandra" is a reference to the fourteen-spoked cakra as the period between one full moon and another is approximately 28-30 days. Half of that is fourteen, or to put it another way, the time lapse between one half-moon and another is approximately fourteen days.

42. I.e., the root triangle.

43. "In the nine triangle cakra" might be taken to mean the cakra as a whole as there are four fires and five śaktis, however the commentary suggests that it is the eight-spoked cakra (with its eight triangles) plus the central triangle. In other words the eighth and ninth cakras are taken together. Performing the homa in this part of the Śrīcakra gives the "desired fruit" (of liberation) that is mentioned in Verse 27 below.

44. Eight sacrificial pits are mentioned because they produce different effects as the subsequent verses indicate.

25. LAKṢMĪ IS IN THE CIRCLE (AND) IN THE HALF-MOON ONE, ONE OBTAINS ALL THREE.
THE STATE OF LIBERATION IS ATTAINED IN THE SACRIFICIAL PIT OF THE NINE TRIANGLES.

26. IN THE SQUARE ARE PEACE; PROSPERITY, ABUNDANCE AND HEALTH. ALL SUCCESS AT ONCE ARISES IN THE ONE MARKED WITH THE LOTUS.

27. OH LOVELY ONE! IN THE EIGHT-ANGLED *CAKRA* ONE OBTAINS THE DESIRED FRUIT.

So, as there's a difference in benefit too resulting from the different oblation materials, He says:

> WITH OBLATIONS OF MALLIKĀ, MĀLATĪ AND JĀTĪ[45] FLOWERS SOAKED IN GHEE,

28. EVEN THE TONGUE-TIED ONE BECOMES A LORD OF ELOQUENCE, OH SUPREME LADY!

28 & 29. OH PĀRVATĪ! HAVING MADE AN OBLATION OF OLEANDER AND HIBISCUS[46] FLOWERS TOGETHER WITH CLARIFIED BUTTER, THE *MANTRIN* ATTRACTS THE WOMEN OF THE UPPER, THE EARTHLY AND THE INFERNAL REGIONS.

29 & 30. OH LADY! HAVING PREPARED AND OFFERED A MIXTURE OF CAMPHOR AND MUSK WITH SAFFRON,
HE IS MORE (BLESSED) WITH GOOD FORTUNE THAN THE FORTUNATE KANDARPA.[47]
VERILY! ONE OBTAINS RENOWN UPON OFFERING CAMPAKA AND TRUMPET FLOWER (BLOSSOMS).[48]

45. *The Mallikā flower is Jasminum zambac; the Mālatī is Jasminum grandiflorum and Jātī is the Nutmeg tree.*

46. *Also known as "China Rose".*

47. *Epithet of Kāma.*

48. *The Campaka flower is Michelia campaka - a yellow fragrant flower. The Trumpet flower is Bignonia suaveolens.*

31. WHEN HE HAS OFFERED SANDAL, ALOE AND CAMPHOR IN THE CALYX OF A FLOWER,[49]
HE BECOMES THE AGITATOR OF THE SOPHISTICATED LADIES OF THE CITY.

32. OH GODDESS! HE BECOMES A *KHECARA* WHEN HE HAS GONE TO A CROSSROADS AT NIGHT (AND) HAS MADE AN OFFERING OF FLESH RECITING[50] THE THREE *MADHU* VERSES (AND) RECALLING TO MIND THE GREAT LADY.

33. THEN, OH GREAT LADY!, AFTER OFFERING PARCHED GRAINS OF RICE (AND) MIXTURES OF HONEY, MILK AND CURD,
HE IS UNFETTERED FROM DISEASES, TIME, FEAR OF (ONE'S) INEVITABLE DEATH AND SO ON.

The proper order (of actions) is: "having gone to a crossroads at night"; having recited the three *madhu*[51] verses; having recalled to mind the Great Lady (and) having offered meat, he becomes a *khecara*". It is said on this subject that:

> "There exists the explicit interpretation; the traditional interpretation; the esoteric and the *kaulika* interpretations; also, the all-secret and the great principle interpretations.
> So, Great Lady! This is the sixfold type of exposition of the supreme Lord which is obtained in all tantras through an uninterrupted line of succession."[52] (Yo. Hr. 2:15)

49. *On the authority of H.N. Chakravarti, the "pura" is the calyx of a flower. Perhaps also, "a leaf rolled into the shape of a funnel" as given in Monier-Williams.*

50. *Literally: "having performed"; Skt.: "kṛtvā".*

51. *The madhu verses are R.V. I, 90, 6-8. "6) The winds waft sweets, the rivers pour sweets for the man who keeps the law: So the plants be sweet for us. 7) Sweet be the night and sweet the dawns, sweet the terrestrial atmosphere; Sweet be our Father Heaven to us. 8) May the tall tree be full of sweets for us, and full of sweets the Sun: May our milch-kine be sweet for us."*

52. *The verse asserts that there are six levels of interpretation in these matters. The first four seem reasonably clear, and the last two are explained later on in this section of commentary. These "interpretations" seem to bear a relationship with the Āvaraṇa śaktis of similar names.*

And so on. Doing the said exposition on every point six times results in merely imparting excessive length to a text. (The exposition) that is now given is by way of the substantial meaning only.[53] For it is a fact that the "explicit interpretation" is just (an exposition) merely concerned with the literal meaning intended to give place and kind. Also said to be exterior is the "traditional interpretation" (one acceptable to the gurus etc.) which contains an exhilirating spirit because of its conformity to the sayings of Śiva (and) which takes the form of the great wisdom with (its) emphasis on producing the realisation of the Self etc.. For example: "the Self is to be known, is to be thought upon" and "this *ātman* manifests once". This twofold kind of exposition is also the essence of the "*aṇava* means"[54] of the nature of letters etc.. Due to this once (for all) manifestation, (and) due to the Self's unique nature as knower (eternally of the sole essence of the luminous Śiva), how is it possible for the Self to be known? And how can there be that awareness[55] of identity considered as the prime (thing) to be known? He,

> "The Lord Master, having created the Self allied to Free Will out of his essence of non-duality, functions by means of such resolutions as 'I will rule' etc.."[56]
> (Ī. Pra. 1:1:47)

53. *Which of the six is the "substantial interpretation"? The last?*

54. *In Kashmir Śaivism, "Aṇava" is the lowest (the most physical) of the four upāyas or means to liberation. The order is: Aṇava, Śākta, Śāmbhava and Anupāya (sometimes considered as an extension of Śambhava). Aṇava has the character of kriyā; Śākta of jñāna; Śambhava of icchā and Anupāya of ānanda.*

55. *"Parāmarśo" - literally: "reflection or consideration".*

56. *I.e., the way in which the non-dual Absolute functions is by means of individual selves that freely will one sort of activity or another.*

According to the verse, He manifests objectivity[57] in Himself without abandoning his one nature as subject.[58] As a result: "He is capable of bringing to a state of awareness";[59] "the one that is entering the state of becoming is Śiva"; (and) "he attains the realm of sense experience that belongs to the pure Self split into the separate parts of guru etc."[60] Because of its inner nature this third kind is designated by the word *nigarbha*.[61]

Thus,

> "The very Self that springs up in all beings in the form of blissful consciousness is Śiva - the expansion of unobstructed will (and) widening perception[62] and action."
> (Ī. Pra. 4:1:1)

And,

> "It is one's very Self that is the one great Lord of all creatures. It is the essence of all things fostered by constant reflection on 'This I am'."

According to the view stated by the former venerable guru, such is the nature of the Self in all life forms,[63] - even in those that have perceptive natures with limited selves. When thought upon even casually by way of a mere understanding of one's essence as the paragon of light[64] consisting of the reflection of the supreme "I",

57. *"Prameyatām" in Sanskrit.*

58. *"Pramātṛ" in Sanskrit. See the section on the "Introduction to the Philosophy of the Texts".*

59. *"Parāmṛśyatām" in Sanskrit.*

60. *I.e., the pure undivided Self differentiates into separate centres of consciousness. The experience of duality is preserved in the illusion of an individual separate Self and other individual separate Selves.*

61. *"Nigarbha" has the connotation of "in the womb" or "embryonic".*

62. *"Dṛś" - literally "seeing".*

63. *"Daśāsu" - literally: "in all states or conditions of life".*

64. *"Paraprakāśa" in Sanskrit.*

Śiva himself induces the supreme powers naturally.[65] He,

> "is *kula*, the essence of the Self..."

Because of being in the *kula* which is the essence of the Self, the fourth (interpretation) is designated by the word *kaulika*. Due to the mental and ritual elements, this as well as the esoteric are the two ways that constitute the essence of the "*Śākta* means".[66] And so, due to a gradual assent of the stream of supreme excellence in this:

> "Then strengthened by (this) most apparent and exalted identification, consciousness attains its pure unreasoning essence." (Tan. 4:6)

According to this view, (consciousness) reaches to a state of certainty that is thought-less (and) characterised by an intuitive perception of the Self. Because of its being incommunicable to ignorant people, it is called by the word "secret". It is the fifth one and has the nature of the "*Śāmbhava* means".[67] So, given that even with this amount of power of meditation the highest goal is also reached, (the fifth and sixth ones) produce in the body the perfection that consists in pure consciousness free from the *kalanā* stains of existence and non-existence,[68] as well as the Conceptual circle in a flashing form before (him).

65. *"Sahajamaiśvaryam". The "supremacy" can be a reference to the eight supernatural powers or siddhis. Presumably it means that Śiva evokes a spontaneous development of latent spiritual powers....*

66. *See footnote 54 and the "Introd. to the Philo. of the Texts".*

67. *Ditto.*

68. *"Kalanā" is a difficult term to define, but it carries the meaning of "quality" or "impelling" amongst others. The notions of existence-non-existence do not apply to this state of consciousness. Even "non-existence" implies a something not existing. The state is beyond actual and conceptual limitations.*

> "This Conceptual circle that appears all around before them, is made inarticulate[69] in the Bhairava fire of consciousness." (Tan. 2:35)

(The verse) is saying that (the Conceptual circle)[70] is established in what consists of the supreme Self for its essence; it shines forth on all sides regardless of anything other. As a result of being the top ranking one (in this discussion) on the nature of "exposition" and because of its superior excellence to anything else, it is the sixth one and is referred to by the name the "great, supreme principal interpretation".

As the scripture says:

> "For it is the literal meaning, Oh Supreme Lady!, that alone is the explicit interpretation. (Yo. Hr. 2:16)
> The traditional one exists in the form of the great wisdom found in the mouths of the gurus.
> The esoteric interpretation is also in the essential preserve of the guru - as Śiva, Oh Great Goddess!
> The *kaulika* is consciousness of one's own Self preceded by consciousness of the Self.[71]
> The secret interpretation is extremely hidden (and) produces immediate (intuitive) certainty.
> The interpretation according to the great supreme principle is concerned to speak of the Supreme Self.
> The meaning is revealed in the form of a conversation between Śiva as guru and the Self preceded by a state in which all concepts and ideas are removed.

69. *The Sanskrit reads "vilāpitam".*

70. *This "bhāvamaṇḍalam" or Conceptual circle obviously has an esoteric meaning as yet unidentified.*

71. *Having learnt of the nature of the Supreme Self, one becomes aware of one's essential self as fundamentally one with the Supreme Self. In Vedāntic terms, one realizes the identity of the brahman and ātman.*

It bestows perfection of the body[72] and is found contained in the *vidyās* and *pīṭhas*.[73]

And yet, as a general rule, there is everywhere an absence of that kind (of reference) to them, (for example):

"One is the explicit interpretation obtained in the outer *śāstras*.[74]
It has the nature of (explaining) the words, figures of speech, substance, sayings and polished constructions.
The traditional one is found in the *Dvika śāstras*.[75]
It is present in the mouths of eminent gurus in conversation on external matters relating to Śiva.
Oh Goddess! The explicit interpretation and the traditional interpretation, along with the esoteric interpretation are the threefold exposition found in the *Trika śāstras*.[76]
The explicit, the traditional, the esoteric, the *kaulika* and the all-secret interpretations belong to the five Tantra modes.[77]
The explicit, the traditional, the esoteric, the *kaulika* interpretations and the great principle interpretation - the six of them,

72. *"Piṇḍasiddhidaḥ"; it grants a form of physical immortality.*

73. *Although the vidyās and the pīṭhas are concrete manifestations, their underlying power stems from this highest form of realisation.*

74. *"Bāhya" here is likely to mean the external or "face value" of the texts without attempting an esoteric interpretation.*

75. *"Dvika" in the sense that they give only two interpretations - "bhāvārtha" and "sampradāyārtha".*

76. *The Trika śāstras are an important part of the Kashmir school of Śaivism. They refer to the teachings of Tryambaka (one of the three sons of Durvasas) who was instructed to spread the abheda aspect of the Śiva teachings. (The bheda aspect was propounded by Āmardaka and the bhedābheda by Śrīnātha.) The Trika literature is broadly divided into the Āgama, Spanda and Pratyabhijñā śāstras. The connection between the Trika and the first three "interpretations" is probably spurious as Jayaratha later suggests.*

77. *The "five Tantra modes" may be a reference to the five streams of Śaivaśāstras issuing from the five faces of Śiva.*

are observed in the Tantra that possesses the ocean of knowledge,[78] Oh Pārvatī!"

And so on. "(For the various interpretations), there is a definite place in the different texts in relation[79] to what is predominant." Enough of this rashness in revealing what is (already) revealed! Thus, reference to these (six interpretations) is as far as possible to be inferred in the various texts oneself.[80] Moreover, for those who are of traditional inclinations, the explicit, traditional and esoteric interpretations are revealed by others according to the maxim of "representing burnt fried grains with the (addition) of salt".[81] Of these (interpretations), the ancients and many of our contemporaries have made extensive efforts in the explicit meanings. This is elucidated (by them) in small part with only a mere hint of the other acceptable methods. Having promised explanations as appropriate, they maintain however, that the *kula*, the secret and the (great) principle interpretations are propounded by the Lord because "they are closely connected with the Self-awareness stemming from divine union; because they produce immediate conviction and because they bring about the disapperance of discursive thought"![82] On this slender thread they have commented on words with words, maintaining that "(these interpretations) are to be revealed in secret by the great masters through the oral traditions of some ancients"! (So), on this subject, who ventures into the difficulties of putting into writing? Only superficial statements without basis have been made in various in-between (places in the commentaries)!

78. *The "Ocean of Supreme Knowledge" is perhaps the name of the Tantra from which this quote is taken. It may refer to the Jñānārṇava Tantra, but it is unlikely.*

79. *Literally: "intention"; Skt.: "abhiprāyena".*

80. *Jayaratha does not agree with the above quotes that the interpretations are to be allocated to specific types of texts. On the contrary, Jayaratha seems to believe that one and the same text may yield to various interpretations depending on the aim or state of realization that the sādhaka is pursuing, or has reached.*

81. *I.e., only a little more information has been added to a subject that has already been thoroughly discussed/cooked.*

82. *The Sanskrit reads "vikalpavilaya".*

All that is only the twaddle of a guru-in-chief designed to cover up a lack of knowledge! Let us stop. Blessings to all!

Here ends the fifth chapter in the commentary composed by Śrī Rājānaka Jayaratha on the Śrīvāmakeśvarīmatam.

Epilogue

1. A few people have explained a small amount in conformity with the guru's words,
   by steadily gathering from wherever it may be.

2. But by whom and with what purpose, indeed, is it expounded by means of word meanings that are thoroughly corrupt, difficult, ambiguous and barbarous?

3. Because their intellects are beyond the scriptural (pale), the explanation of others (on the Vāmakeśvara) does not get to the actual meaning. It is due to their slavishness to their fathers' and grandfathers' concocted ideas of a small portion of the Rasamahodadhi.

Hence,

4. Having thus understood how things really are through the favour of the Venerable Guru,
   some of it[83] has thus been discoursed upon by me - Jayaratha.
   It should be briefly attended to by the wise, (and) neither in (a spirit) of contempt nor without reflection should a fault or virtue be mentioned.

Here ends the commentary composed by Rājānaka Śrīmad Jayaratha on the Vāmakeśvarīmatam.

83. *Jayaratha's commentary does not cover the whole of the Vāmakeśvara Tantra/Vāmakeśvarīmatam. The whole of the "Yoginī Hṛdaya" is omitted.*

APPENDICES

1. Distribution Table of Epigraphical References to Goddess Worship, extracted from the Corpus Inscriptionum Indicarum, the Epigraphica Indica, the Epigraphica Carnatica, South Indian Inscriptions, the Madras Reports on Epigraphy and the Annual Reports on Indian Epigraphy.

	1	2	3	4	5	6	7	8	9	10	11	12
Bhagavatī								4	2	1	3	3
Bhū								2	3	1	14	6
Durgā							2	3	3	5	4	5
Gaurī						1		3	2	4	3	10
Hāritī					2		3	3		2		
Kālī												
Lakṣmī					3	2	1	7	2	13	9	12
The Mothers					9	3	5	6		2		1
Pārvatī					1	2	1	2	2	4	6	13
Sarasvatī							1	1	2	6	8	19
Tripurā												
Mahiṣamardinī	1											
Centuries	**1st**	**2nd**	**3rd**	**4th**	**5th**	**6th**	**7th**	**8th**	**9th**	**10th**	**11th**	**12th**

Bhagavatī

8th Century: E.I., V, No. 24, p. 212; A.R.I.E. (1960-61), No. 25, p. 55; S.I.I., XV, No. 463, p. 342 (Durgā Bhagavatī); S.I.I., III, No. 206, p. 465.

9th Century: E.I., XX, Appx., No. 1819, p. 255; E.I., XIX, No. 2, p. 18.

10th Century: E.I., XXXII, No. 4, p. 56.

11th Century: E.C., VII, No. 323, p. 155; M.R.E., 1919, No. 6, p. 14; S.I.I., XI Pt. 1, No. 117, p. 117.

12th Century: E.C., V, No. 58, p. 132; E.C., V, No. 23, p. 120; S.I.I., No. 554, p. 373.

Bhū

8th Century: E.I., XVII, No. 16, p. 306; E.I., XVIII, No. 14, p. 123.

9th Century: E.I., XXXII, No. 33, p. 285; E.C., X, No. 38, p. 78; E.I., XXIX, No. 20, p. 157.

10th Century: E.I., XVI, No. 21, p. 281.

11th Century: E.I., XII, No. 8, p. 41; E.I., XV, No. 22, p. 336; E.I., XVI, No. 11, p. 79; E.C., IX, No. 108, p. 21; E.C., IX, No. 82, p. 148; E.C., X, No. 105, p. 103; S.I.I., 1890, p. 65; E.C. III, No. 7, p. 70; E.C., III, No. 34, p. 74; E.C. III, No. 35, p. 74; E.C., III, No. 71, p. 82; E.C., III, No. 29, p. 98: E.C., III, No. 134, p. 109; E.C., IV, No. 18, p. 69.

12th Century: E.C., X, No. 101, p. 177; E.C., XI, No. 2, p. 23; E.C., XI, No.3, p. 24: E.I., XIII, No. 28, p. 316; E.I. XIII, No. 4, p. 52; E.I., XXXII, No. 22, p. 197.

Durgā

7th Century: E.I., I, No. 22, p. 182; S.I.I., XV, No. 405, p. 335.

8th Century: E.I., IX, No. 25, p. 189; S.I.I., XIV, No. 3, p. 2; E.I., XXXVI, No. 15, p. 115; S.I.I., XV, No. 463, p. 342.

9th Century: A.R.I.E., No. 143, 1959-60, p. 59; E.I., I, No. 16, p. 108; A.R.I.E., No. 342, 1955-56, p. 51.

10th Century: E.I., XXXI, No. 38, p. 291; E.I., XXXII, No. 4, p. 46; E.I., XXXIII, No. 14, p. 83; M.R.E., 1913, No. 5, p. 70; A.R.I.E., 1950-51, No. 4, p. 6.

11th Century: M.R.E., 1923, No. 153, p. 75; S.I.I., XIII, No. 341, p. 181; S.I.I., XIII, No. 159, p. 84; E.C., VII, No. 323, p. 155.

12th Century: S.I.I., XVII, No. 203, p. 71; C.I.I., IV, No. 98, p. 527; C.I.I., IV, No. 100, p. 542; E.C., X, No. 9, p. 136; E.I., XXI, No. 26, p. 161.

Gaurī

6th Century: S.I.I., II, No. 98, p. 511.

8th Century: E.I., III, No. 2, p. 6; S.I.I., I, No. 39, p. 58; E.I., XXXII, No. 13, p. 112.

9th Century: E.I., I, No. 16, p. 110; E.I., XXIX, No. 20, p. 151.

10th Century: CII, IV, No. 46, p. 225; E.I., II, No. 8, p. 125; E.I., XXII, No. 26, p. 126; E.I., XXIX, No. 3, p. 20.

11th Century: E.I., XII, No. 18, p. 141; E.I., XVI, No. 10, p. 72; E.C., IV, No. 18, p. 69.

12th Century: A.R.I.E., 1956-57, No. 79, p. 36; E.I., XXVI, No. 1, p. 10; E.C., V, No. 79, p. 142; E.C., IV, No. 93, p. 137; E.I., XIX, No. 38, p. 234; E.I. XVIII, No. 22, p. 212; M.R.E., 1918-19, No. 323, p. 76; E.I., XV, No. 20, p. 324; E.I., XIV, No. 19, p. 273; E.I., XXXIII, No. 45, p. 239.

Haritī

5th Century: E.C., VIII, No. 33, p. 7; E.C., IV, No. 18, p. 84.

7th Century: E.C., X, No. 48, p. 222; E.I., XIX, No. 42, p. 258; E.C., XI, No. 66, p. 62.

8th Century: E.I., XXV, No. 3, p. 21; C.I.I., IV, No. 29, p. 136; C.I.I., IV, No. 31, p. 152.

10th Century: C.I.I., XIX, No. 24, p. 146; C.I.I., XXVII, No. 10, p. 47

Lakṣmī

5th Century: M.R.E., 1925-26, p. 74; C.I.I., III, No. 14, p. 61; E.C., XII, No. 110, p. 115.

6th Century: E.I., XIX, No. 19, p. 120; E.I., XXXIII, No. 15, p. 88.

7th Century: E.I., XII, No. 13, p. 77.

8th Century: E.I., IX, No. 34, p. 255; E.I., XVII, No. 16, p. 306; E.I., XVII, No. 18, p. 326; E.I., XXI, No. 30, p. 178; E.I. XXIII, No. 23, p. 153; E.I. XXVI, No. 3, p. 50; S.I.I., I, No. 39, p. 59.

9th Century: E.I., XVIII, No. 26, p. 252; E.I., II, No. 10, p. 166.

10th Century: E.I. XXXIII, No. 36, p. 186; E.I., XXXIV, No. 14, p. 85; E.I., VI, No. 6, p. 56; E.I., IV., No. 40, p. 286; E.I., IX, No. 4, p. 38; E.I., XIV, No. 23, p. 329; E.I., XV, No. 5, p. 66; E.C., XII, No. 269, p. 134; E.I., II, No. 8, p. 129; E.I., XXII, No. 20, p. 125; E.I., XXII, No. 21, p. 133; E.I. XXIV, No. 32, p. 243; E.C., VI, No. 26, p. 64.

11th Century: E.I., XXII, No. 11, p. 63; E.C., X., No. 42, p. 80; E.C., IX, No. 34, p. 173; E.C., IX, No. 75, p. 83; E.I., I, No. 35, p. 311; E.I., XIX, No. 48, p. 283; C.I.I., IV, No. 74, p. 394; E.I., XXXVI, No. 11, p. 86; E.I., XV, No. 6, p. 103.

12th Century: E.I., XXXII, No. 22, p. 197; E.C., XII, No. 13, p. 19; C.I.I., IV, No. 84, p. 434; C.I.I., IV, No. 96, p. 508; E.I., I, No. 25, p. 202; E.I., XXI, No. 31, p. 191; E.C., III, No. 62, p. 18; E.C., VII, No. 137, p. 105; E.I., XXVI, No. 35, p. 264; E.I., XVIII, p. 212; E.I., II, No. 13, p. 189; E.C., X, No. 83, p. 258

The Mothers

5th Century: E.I., VI, No. 2, p. 15; E.I., VIII, No. 14, p. 148; E.I., SVI, No. 19, p. 268 (A plate); E.I., XVI, No. 19, p. 271 (B plate); E.C., VII, No. 176, p. 114; E.C., IV, No. 18, p. 84; E.C., VIII, No. 33, p. 7; C.I.I., III, No. 17, p. 74; C.I.I., III, No. 12, p. 51.

6th Century: E.I., XVIII, No. 14, p. 127; E.I., XIV, No. 11, p. 167;

7th Century: E.I., XXVIII, No. 33, p. 184 (Cāmuṇḍā); E.C., X, No. 48, p. 222; E.I., XXXII, No. 21, p. 176; E.I., XIX, No. 42, p. 258; E.C., XI, No. 66, p. 62.

8th Century: E.I., XXV, No. 3, p. 21; E.I., IX, No. 28, p. 204; C.I.I., IV, No. 29, p. 136; C.I.I., IV, No. 30, p. 142; C.I.I., IV, No. 31, p. 153; E.I., XXV, No. 22, p. 234.

10th Century: E.I., XIX, No. 24, p. 146; E.I., XXVII, No. 10, p. 47.

12th Century: E.C., XI, No. 1, p. 20.

Pārvatī

5th Century: E.I., XXXVII, No. 50, p. 283.

6th Century: S.I.I., I, No. 33, p. 29; S.I.I., I, No. 21, p. 7.

7th Century: E.I., XXXI, No. 5, p. 32.

8th Century: E.I., XVII, No. 18, p. 326; E.I., XXXVIII, No. 17, p. 95.

9th Century: E.I., I, No. 16, p. 109; E.I., XXIII, No. 20, p. 130.

10th Century: E.I., XXI, No. 41, p. 267; E.I., I, No. 12, p. 81; E.I., IV, No. 40, p. 286; E.I., XXXIV, No. 14, p. 85.

11th Century: E.I., XII, No. 32, p. 285; E.I., XVI No. 10, p. 72; C.I.I., IV, No. 76, p. 407; E.I., XVIII, No. 16, p. 135; E.I., I, No. 28, p. 236; E.I., I, No. 35, p. 311.

12th Century: E.I., XXVI, No. 35, p. 264; E.C., V, No. 161, p. 196; E.I., XVIII, No. 22, p. 198; C.I.I., IV, No. 96, p. 508; E.C., XI, No. 35, p. 43; E.I., XVI, No. 8 "c", p. 51; E.I., XVI, No. 8 "B", p. 41; E.I., XV, No. 20, p. 324; E.I., XIV, No. 19 "B", p. 281; E.I., XIV, No. 19 "A", p. 273; S.I.I., XVII, No. 385, p. 165; E.I., IX, No. 51, p. 326; E.I., XXXII, No. 16, p. 135.

Sarasvatī

7th Century: E.I., XI, No. 31, p. 300.

8th Century: E.I., XVII, No. 16, p. 308.

9th Century: E.C., X, No. 38, p. 78; E.I., II, No. 10, p. 166.

10th Century: E.I., XXIX, No. 29, p. 209; E.I., XXII, No. 21, p. 128; E.I., I, No. 4, p. 352; E.I., XVIII, No. 21, p. 165; E.I., XII, No. 4, p. 11; E.I., XXXV, No. 24, p. 183.

11th Century: S.I.I., XI, No. 134, p. 158; S.I.I. XI, No. 139, p. 168; E.I., XII, No. 32, p. 285; E.I., XIII, No. 14, p. 175; E.I., XV, No. 21, p. 333, E.I., XIX, No. 11, p. 74; E.C., VIII, No. 39, p. 143; S.I.I., IX, Pt. 1, No. 95, p. 65.

12th Century: E.I., XXV, No. 33, p. 317; E.C., V, No. 79, p. 142; E.C., IV, No. 65, p. 129; E.I., XXI, No. 31, p. 191; E.C., X, No. 160, p. 27 E.C., X, No. 8, p. 179; E.I., II, No. 33, p. 422; E.I., II, No. 26, p. 338; E.I., II, No. 2, p. 14; E.I., XVIII, No. 22, p. 211; C.I.I., IV, No. 100, p. 541; C.I.I., IV, No. 60, p. 313; E.I., XVI, No. 8, p. 41; E.I., XV, No. 20, p. 326; E.I., XIII, No. 4, p. 49; E.I., XII, No. 37, p. 331; S.I.I., XI, No. 158, p. 201; S.I.I., IX, Pt. 1, No. 197, p. 192; E.I., IX, No. 49, p. 316.

Mahiṣamardinī

1st.Century: C.I.I., III, No. 50, p. 227.

2. List of Museum Sculptures of the Mothers

Ajmer Museum: Sculptures No. 321, 323, 324 of three of the Mothers from Malgaon (near Bharatpur), 8th C.

Baroda Museum: Indrāṇī No. 89 from Shahabad, Bihar - 5th C.; Five sculptures of the Mothers from Samalaji, Gujerat - including Brahmaṇī, Vārāhī, Indrāṇī, Vaiṣṇavī and Cāmuṇḍā, AC 2.700, 2.701, 2.702, 2.703, 2.704 - not later than 6th C and are thought to be of the 4th C by R.N. Mehta (Retired head of Archaeology, Faculty of Arts, University of Baroda).

Museum für Indische Kunst (Berlin): Vaiṣṇavī, MIK I 308, Mathura - 5-6th C; Cāmuṇḍā, MIK I 10 108, Central India? - 11th C; Panel fragment of the Mothers, MIK I 10 139, Central India - 11th C.

Bharata Kala Bhavan (Varanasi): Indrāṇī, No. 20362, Shahabad, Bihar - Gupta, late 5th C.; Cāmuṇḍā, No. 205, Varanasi - 8th C.; Vaiṣṇavī, No. 174, Varanasi - 10th C.; Cāmuṇḍā, No. 20926, Gurjara Pratihara - 10th C.; Brahmāṇī, No. 21468, Kota, Rajasthan - 11th C.; Cāmuṇḍā, No. 199 - 11th C.

Prince of Wales Museum (Bombay): Vārāhī, L/76/3, Andhra Pradesh - 9th C.; Mātṛkā, Parel, Bombay - 6th C.; Dancing Vaiṣṇavī, M.P. - 7-8th C.; the Seven Mothers - 11-12th C.

British Museum (London): Mother with Child, 1963.11-12.1, W. India - 7th C.; Varāhī, Central India, 1872.7-1.47 - 9th C.; Panel of Seven Mothers with Śiva, 1880.230, Central India - 9th C.; Vārāhī, 1962. 11-13.3, Deccan - 10th C.

3. List of Museum Sculptures of Mahiṣāsuramardinī

Allahabad Museum: Four-armed figure without lion, Bhumara - 5th C.

Amber Museum: Terracotta plaque said to be the earliest representation of Mahiṣamardinī from Bhadrakālī (Ganganagar D.), Rajasthan. 1st or 2nd C AD?

Ashmolean Museum (Oxford): A Kushan piece from Mathura and a sculpture from Bharatpur, Rajasthan - 8th C.

Asutosh Museum (Calcutta): Sculpture of the 9th C.

Gwalior Museum: Exh. 12, Room 11 - 8-9th C.

Indian Museum (Calcutta): No. 6314 - 11th C.

Mathura Museum: No. 2317 - Kushan; No. D. 12 - 4th C.

National Museum (N. Delhi): No. 63.936 - 10th C.

* A Mahiṣamardinī Durgā, No. 449, Raichur, A.P. - 8-9th C.
* " " " Alampur, M.P. - 8th C.
* " " " No. 452, Alampur, A.P. - 8th C.

Prince of Wales Museum (Bombay): White marble Mahiṣamardinī - 12th C.; Mahiṣamardinī, Thane, Maharashtra - 11th C.; Mahiṣamardinī, 15/2, Gurjara Pratihara, M.P. - 9th C.

Museum für Indische Kunst (Berlin): Mahiṣāsuramardinī Durgā, MIK I 10143, N. India - 5th C.

British Museum (London): Mahiṣamardinī, 1872.7-1.39, Orissa, 8th C.; Mahiṣamardinī, 1872.7-1.79, E. India - 9-10th C.; Mahiṣamardinī, 1872.7-1.78, Orissa - 13th C.

* Exhibits seen in the "India Exhibition" - Hayward Gallery, London, 1982.

4. Table of Verse Discrepancies between Kashmir and Other Editions

The comparisons are between the Kashmir text and each of the other editions showing the number of *ślokas* not included in the other text.

Varanasi edition (400 verses)

Chapter	Verse/s		
Chapter I	40-42	=	1
	59-75	=	17
	130-150½	=	½
	153-155	=	2½
	188	=	½
Chapter II	1	=	½
	30	=	½
	46	=	½
	62	=	½

Kashmir edition (378½ verses)

Chapter	Verse/s		
Chapter I	47-48	=	1½
Chapter II	71	=	1

Ānandāśrama edition (421 verses)

Chapter	Verse/s		
Chapter I	17-21	=	5
	25	=	½
	42-46	=	5
	48-63	=	1
	65-81	=	17
	92	=	½
	132-133	=	2
	138-159½	=	3
	164-168½	=	5
	171	=	½
	178	=	½
	192	=	1
	203	=	½
Chapter II	1	=	½
	30	=	½
	46	=	½
	62	=	½
	73½	=	½

Kashmir edition (378½ verses)

Chapter	Verses		
Chapter I	40-41	=	1
	57-58	=	1½

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